

Tunes by Ear



By Brian Voll

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Introduction

Playing by ear is a very important musical skill. Playing by ear is something that everyone can do. The goal of this book is not to *teach* you how to play by ear but more so to *guide* you as you learn many tunes by ear.

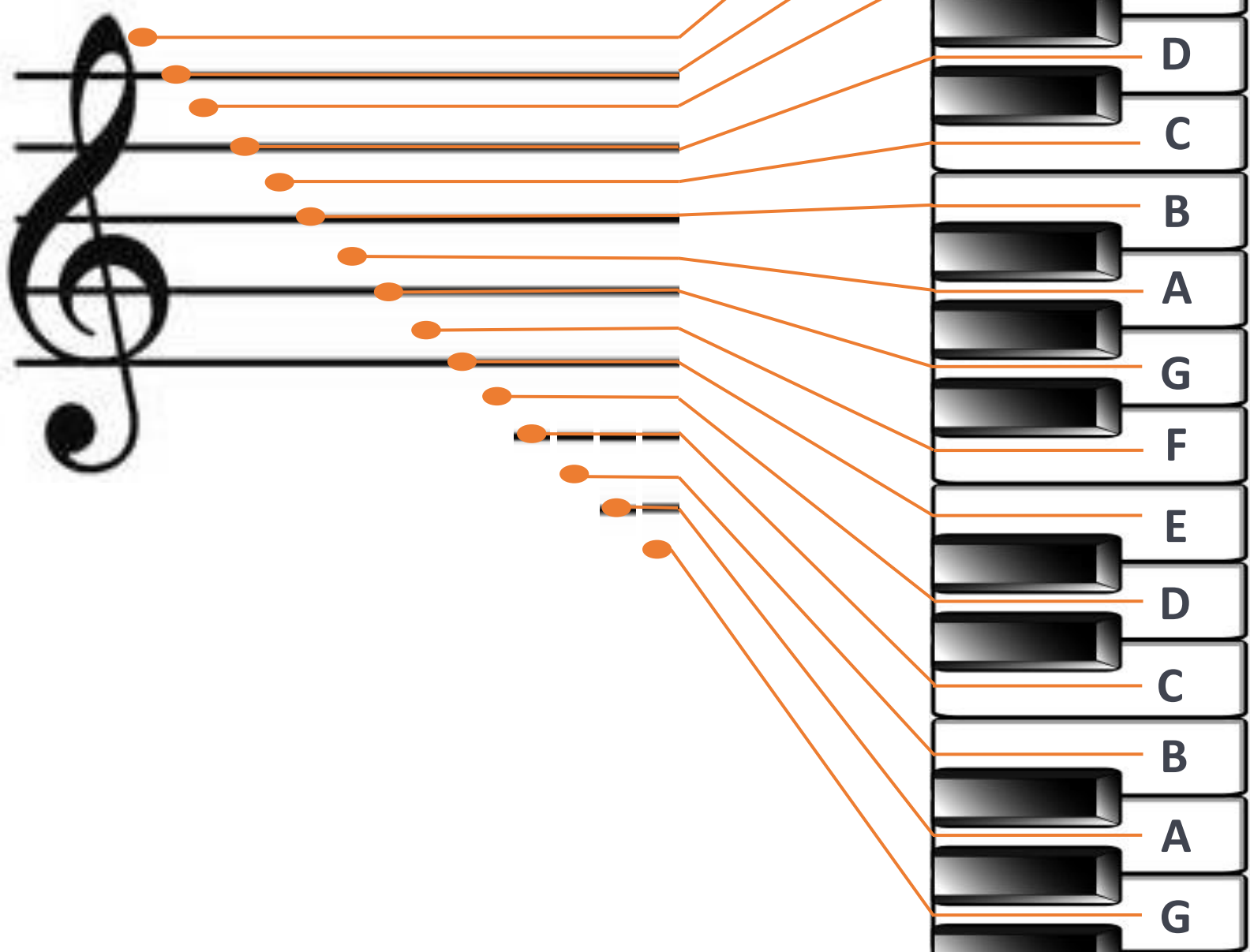
Here are a few different ways to approach using this book:

- i) Look at the prompt, learn the tune by ear, and then compare to the answer. (Don't bother reading the analysis.)
- ii) Look at the prompt, learn the tune by ear, jot down the notes in order, compare to the answer and then merely read the analysis without going out of your way to understand it.
- iii) Look at the prompt, learn the tune by ear, jot down the notes in order, see the answer and then read the analysis and try hard to understand it. Look up words/terminology that you do not know. www.teoria.com and textbook: *Music in Theory and Practice 8th edition* by Bruce Benward and Marylyn Saker are fine resources. Think of other tunes where the same analysis applies.

Whichever path you choose is up to you. For young children (<8yrs) I would recommend i) and for someone who already plays music and reads notation iii) will be possible. Also, the time frame for completing the book is flexible. Try to do at least one tune a day but at the same time don't rush (<6 tunes/day) and try to be as thorough as you can. So in this sense the book, containing 60 tunes, could take anywhere from 10 days to 2 months to complete.

Before beginning make sure you know at least the notes on the keyboard and their names. If you know how to read the treble clef that will make things easier, but even if you don't, refer to the chart on the following page and you will slowly start to learn by studying the answers.

Notes on the treble staff and their names and position on the keyboard



Comments about the book

7

Everything in this book is in C major. If you have perfect pitch this may bother you but for the majority of people who don't have perfect pitch learning everything in C major will be easier. It will involve using only the white notes on the piano (until much later on in the book) and it will be easier to compare tunes. That being said being able to play fluently in all keys is a very important skill that is beyond the scope of this book.

Rhythm is a very important aspect of music. However, this book is not designed to teach rhythm. Your goal is to write down the correct pitches in the correct order. If you can get the rhythm right that's a bonus.

I have tried to pick tunes that are both well-known as well as useful for introducing some musical topics. If you don't already know a tune, listen to the recording, pause, seek and replay the recording if you need to, and try to memorize the tune (so that you can sing it by yourself) before trying to learn it by ear. If you still find it hard don't get caught up on one tune, give it your best go then move forward. To a certain extent, this book favors quantity over quality.

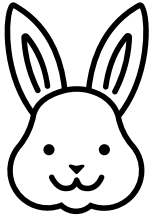
A lot of these tunes are folk songs passed down through the oral tradition. And so it will often be the case that you know a different melody than the one I present. I have tried to include alternate recordings when I feel it is applicable. If you know a melody differently that is perfectly fine. Do listen to every prompt as often as need be and use them as the definitive source for the melody. The answers will be based on the recordings. Also, being able to transcribe music (listen to a recording and then notate it) and picking up on small discrepancies between the recorded prompt and the way you know the tune are invaluable musical skills that are worth developing.

I would like to thank my friend Jacob deGroot-Maggetti, jacobdgm.com, for his mandolin recordings and his revisions to the book.

If you are using a printed version of this book you can access/download all of the recordings here:

<https://drive.google.com/drive/folders/1aBo6hNvrXbGMkcaDT7z-VUWHUScJj05S?usp=sharing>

Hello! Let me
explain how this
book works.



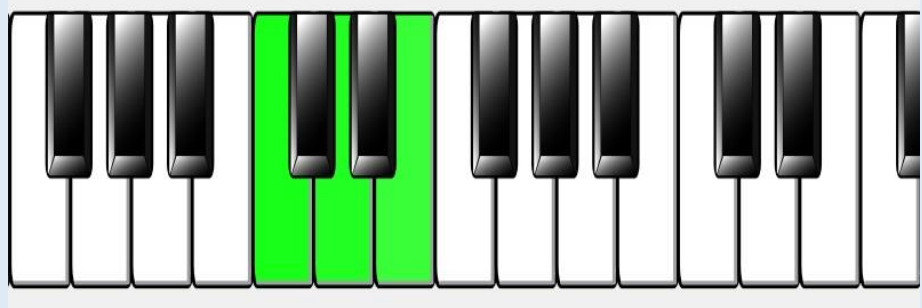
First I give
you a
prompt

First tune is Hot Cross Buns

Click here to listen to the tune



Look here to see
which notes the
tune will use



First note(s): E

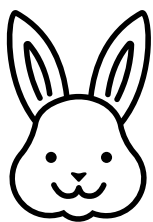
I'll also give you the
starting note(s)



BEFORE turning the page, try to learn the
tune by ear.

AND write down the note names.





Like this:

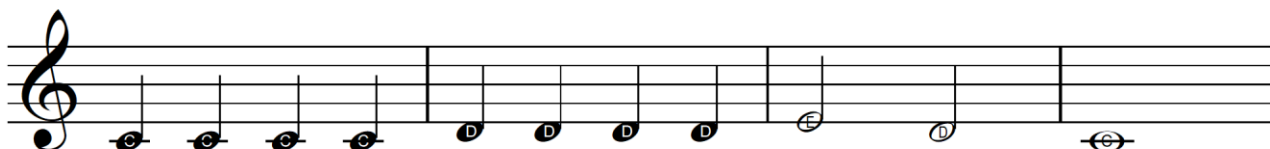
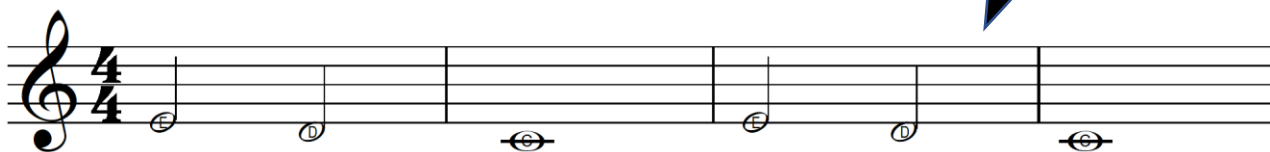
E D C E D C
C C C C D D D D
E D C

Or use the lyrics to
help if you know
them:

E D C E D C
Hot cross buns. Hot cross buns.
C C C C D D D D
One a penny. Two a penny.
E D C
Hot cross buns.

Or use standard notation
like me if you like:

Hot Cross Buns



Answer



I am a rather chatty rabbit! Here I will talk about 10
each tune and give you some tips and tricks:

Make sure to



listen to the recording and



look at the score

when going through the analysis!

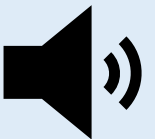
This is a hot tune!

Analysis

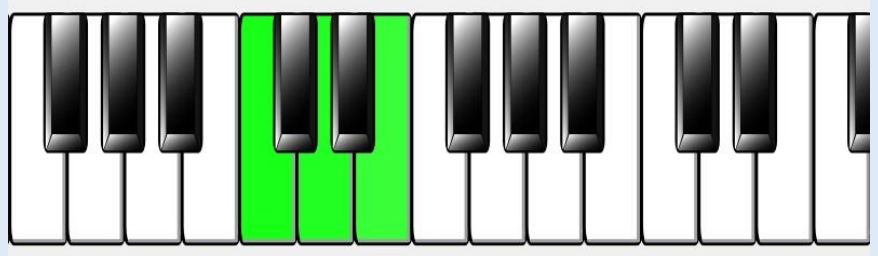
**Next
prompt**

Mary Had a Little Lamb

Listen here:



It uses these notes:

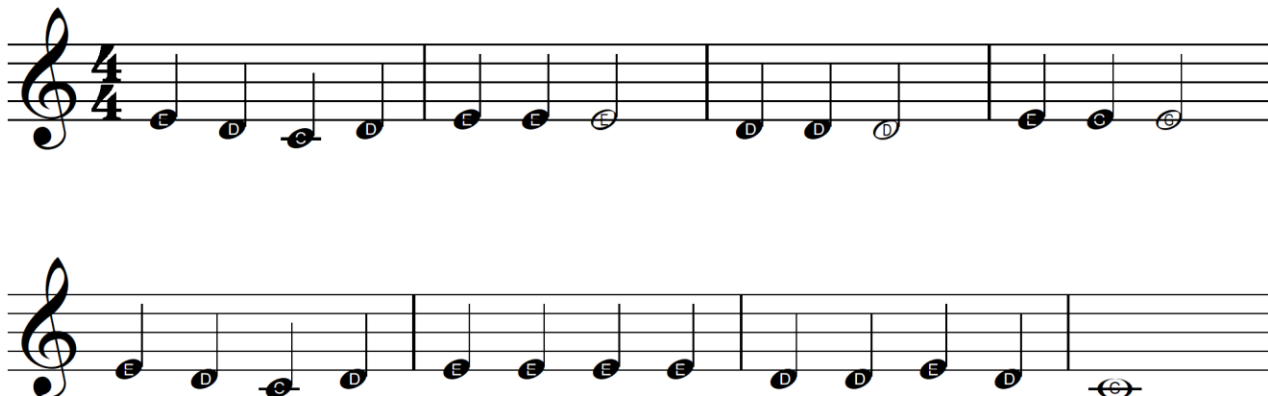


And starts with: **E**

From now on you're on your own! Have fun!

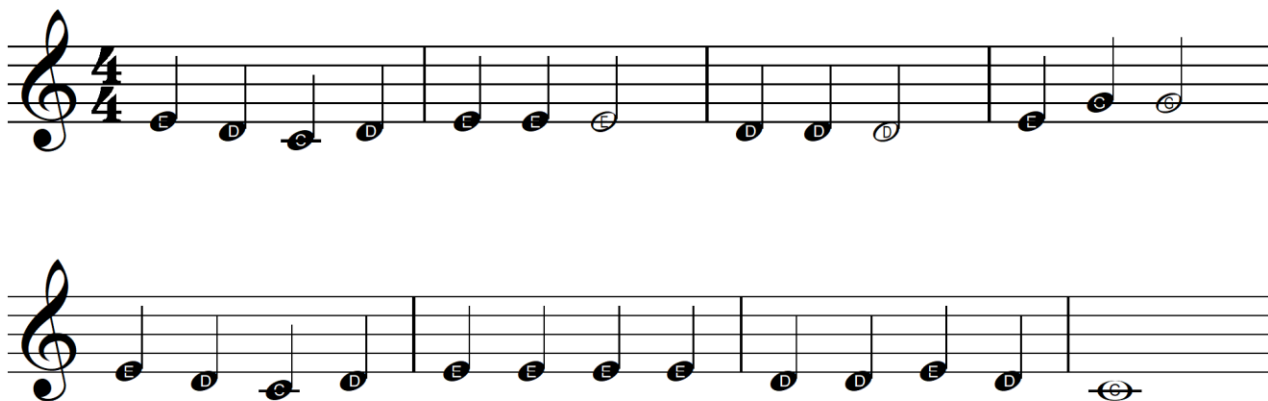


Mary had a Little Lamb



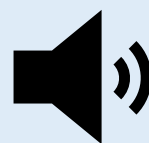
Alternate
answer

Mary had a Little Lamb

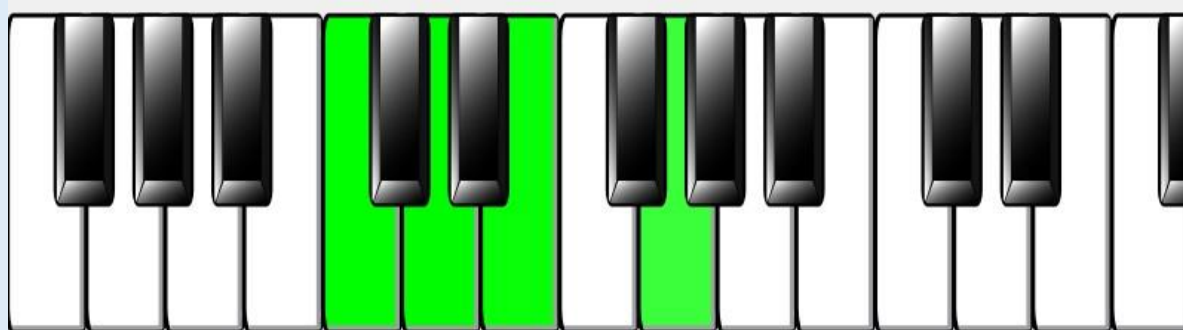


This tune has two versions. You may be used to hearing it one way or the other. As mentioned at the beginning of the book, this will be the case for many songs. Try to learn each tune as you hear it in the recorded prompt. If something still seems different to what you already know listen to an alternate recording (if there is one). Since most of these tunes are passed on orally, often in languages other than English, small variations in melody will arise.

Olé Olé (soccer cheer)



Uses:



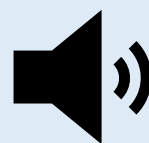
Starts with: **E G**

Ole Ole (soccer cheer)

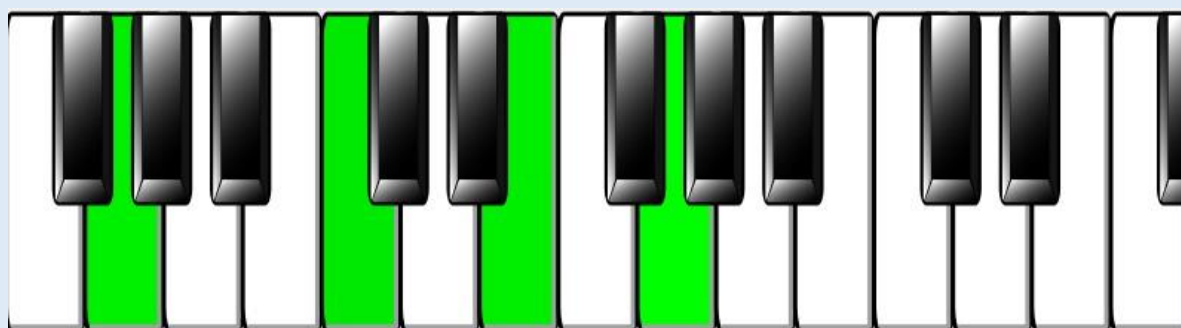


This tune has a pickup. A pickup is one or more notes that precede the first full bar of music. The pickup leads into the downbeat (first beat) of section of music. The pickup bar is not counted; so this tune has 4 bars. Many of the upcoming tunes will have pickups.

Ten in the Bed



Uses:

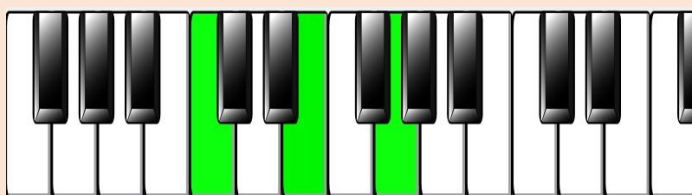


Starts with: **G G C**



musical score for "Ten in the Bed" in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The score includes a pickup measure and a section labeled "C major chord".

CHORDS!



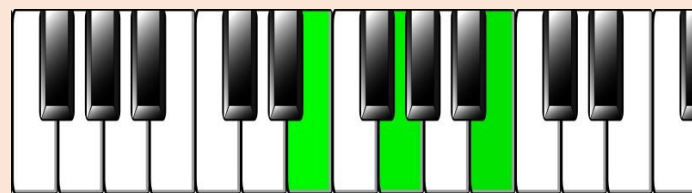
C

I



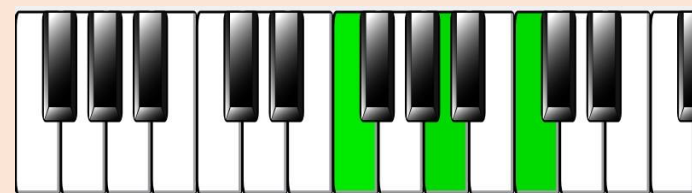
Dm

ii



Em

iii



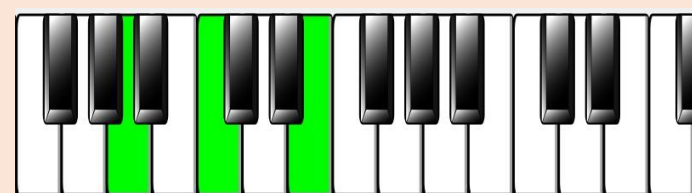
F

IV



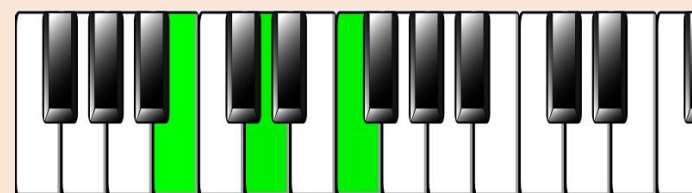
G

V



Am

vi



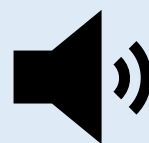
Bdim

vii

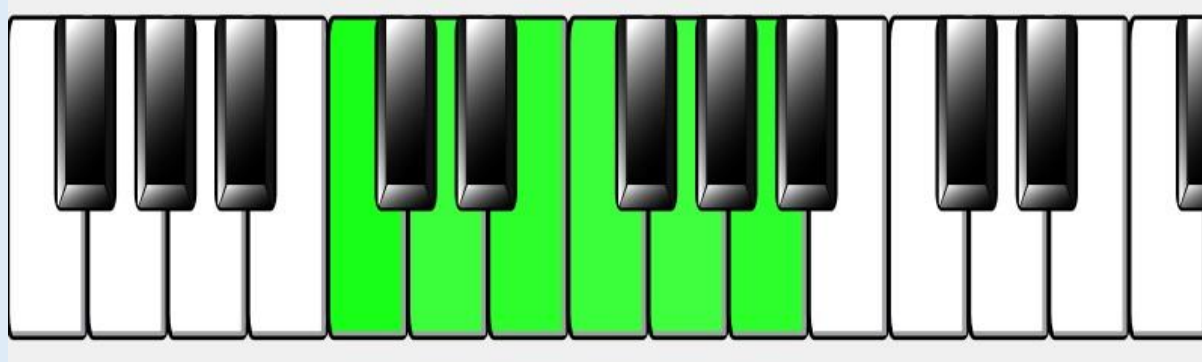
This tune has a 2-note pickup.

The whole tune is based on a C major chord. For now a chord is a group of 3 notes each 3 letters apart. So A C E is a chord (an A minor chord) because we skip B and we skip D. C is two letters from A and E two letters from C. On the left are all the chords in C major. I will sometimes refer to them as the I, ii, iii, IV ... chord based on what C major scale degree they are built off of. They will come up in many tunes so try to understand their construction and the way they sound so you can start to recognize them. More on chords to come.

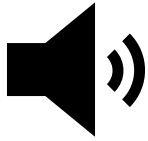
Twinkle Twinkle Little Star



Uses:



Starts with: **C C**



P5

Twin kle twin kle lit tle star, how I won der what you are.

Up a bove the world so high, like a dia mond in the sky

Twin kle twin kle lit tle star, how I won der what you are.



A B C (Alphabet Song)

P5

A B C D E F G H I J K L M N O P

Q R S T U V doub le U X Y and Z

Now I know my A B Cs Next time won't you sing with me

Peas Porridge Hot



Peas Porridge Hot

P5

Peas por ridge hot, Peas por ridge cold,

peas por ridge in the pot nine days old.

Some like it hot, some like it cold,

some like it in the pot nine days old.



Baa Baa Black Sheep

P5

Ba ba blak sheephave you an y wool? Yes sir yes sir three bags full

one for my mas ter one for the maid one for the lit tle boy who

lives down the lane. Ba ba blak sheep

have you an y wool? Yes sir yes sir three bags full



INTERVALS!

M2 M2 m2 M2 M2 m2 M2 M2 M2 m2 M2 M2 m2 M2 M2

M3 m3 m3 M3 m3 M3 m3

P4 P4 Tritone P4 P4

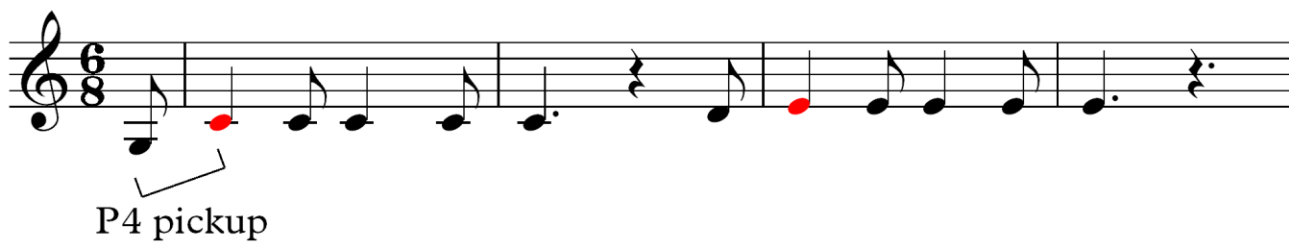
P5 P5 Tritone

M6 m6 M6

m7 M7

P8 P8 (Octave)

The Farmer in the Dell

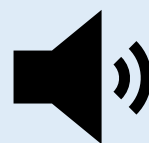


This tune is based on a C major chord as outlined in red on the score.

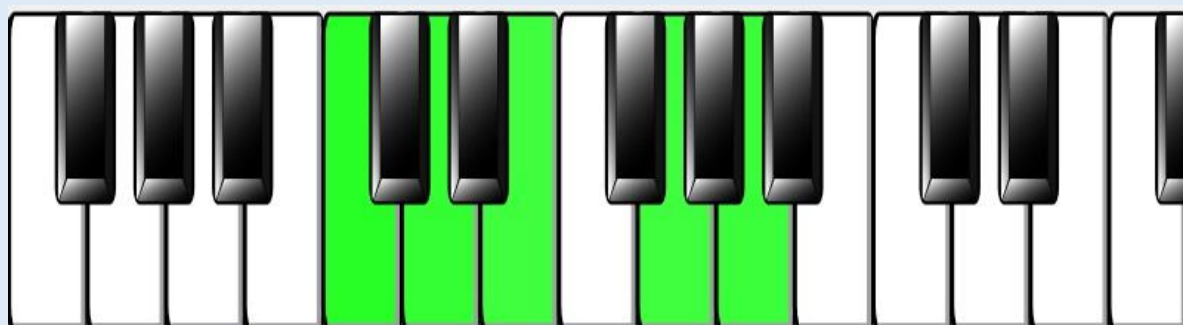
Notice the perfect 4th pickup at the beginning. This is very common and you have already seen it in Ten in the Bed.

You have probably noticed that a lot of tunes end on C. This is the most stable note in C major and gives the feeling of a melody being completed. It is called the tonic.

Morning Mood (Grieg) - first theme

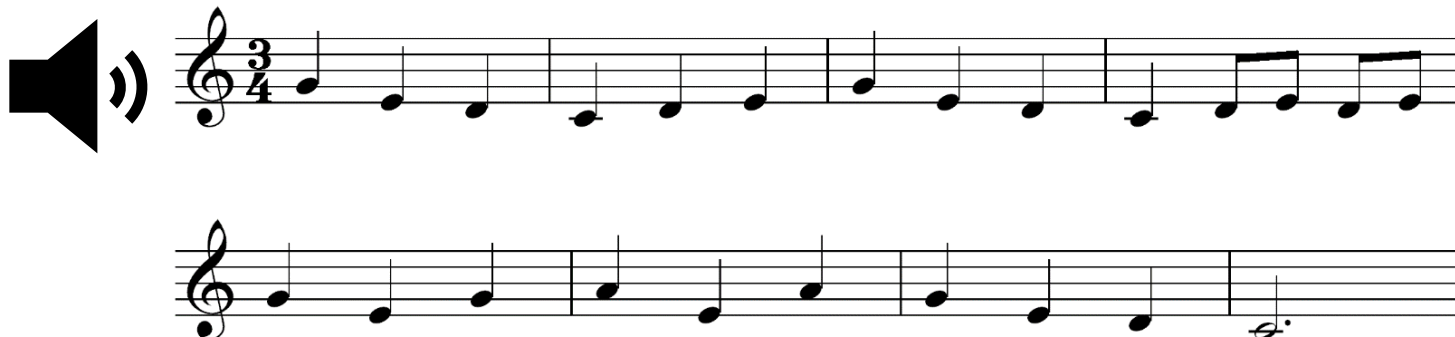


Uses:



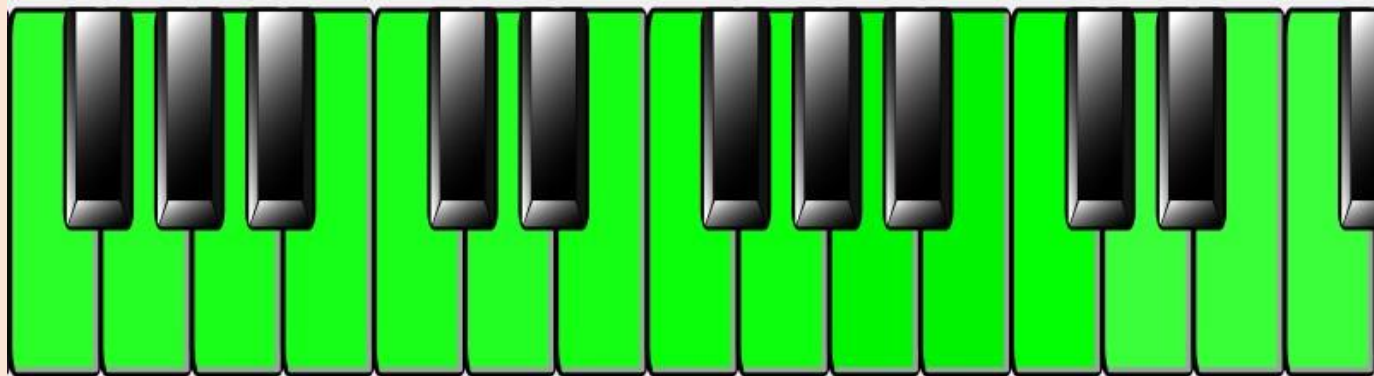
Starts with: **G E**

Morning Mood (Edvard Grieg)

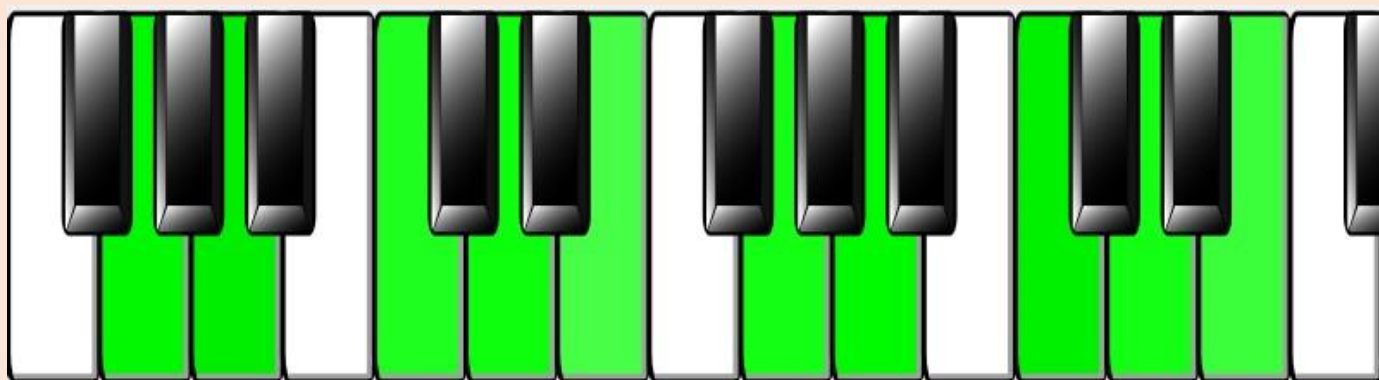


Pentatonic Scale

Notes in the key of C major (all white notes)



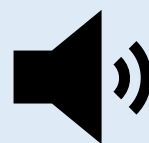
C major pentatonic scale (all white notes but B and F)



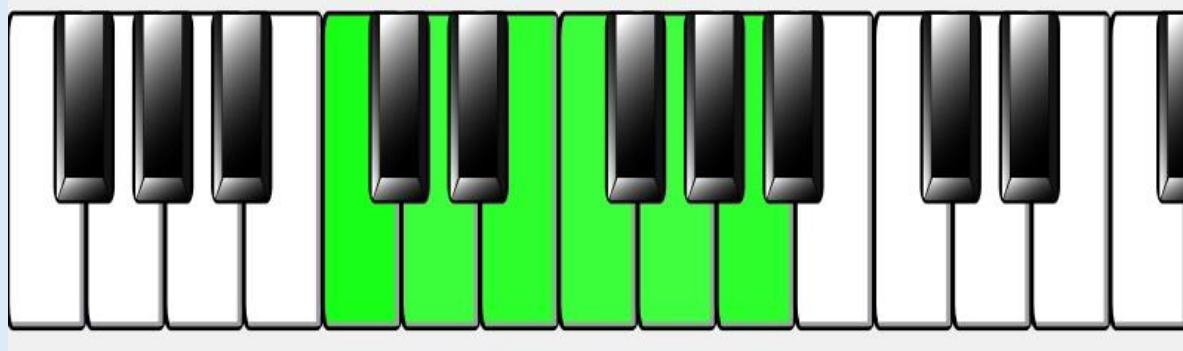
This tune is pentatonic. The pentatonic scale is a 5-note subset of the major scale. The notes in the pentatonic scale are such that they do not provoke a lot of dissonance and they are notes that generally need not be resolved. I.e. the pentatonic scale is forgiving and sounds good. Improvising with the pentatonic scale is a lot of fun!

Could you hear the different intervals in bars 4 and 5? Remember that intervals are like distances and can be measured from any note to another. So A down to E is a P4 just like in Old McDonald C down to G is a P4. Old McDonald was also pentatonic just like this melody.

O Susana



Uses:



Starts with: **C D E**

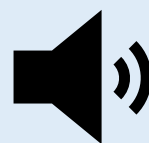
O Susana



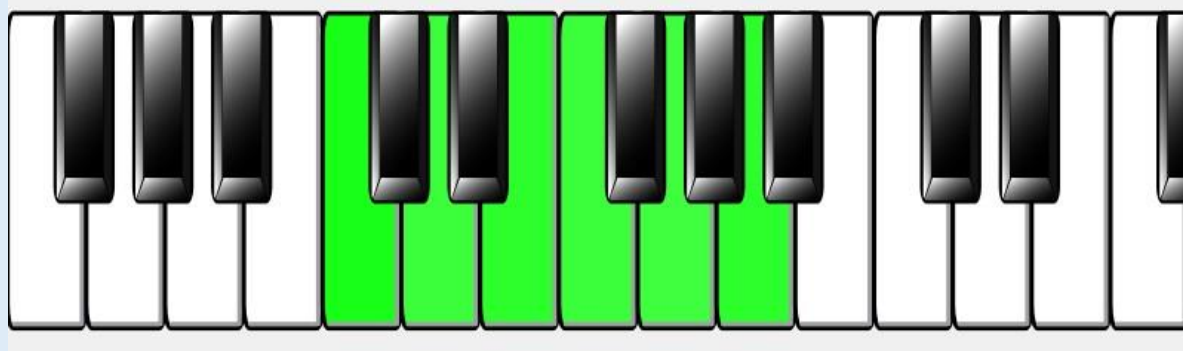
The image shows a musical score for the song "The Rose Tree". The score is written in 4/4 time. The melody is in treble clef, and the piano accompaniment is in bass clef. The key signature changes from C major to F major. The score includes a section labeled "climax" and a section labeled "C major chord".

This tune is nearly pentatonic. Three quarters way through the tune at what we will call the refrain we are introduced to a new note, F. Well actually, you saw F in Twinkle Twinkle Little Star but it was used in passing, step-wise motion there and wasn't emphasized like it is here. How did you do finding this note? The notes F and A are part of the IV chord, F, and the ii chord, Dm. They often are associated with melodic climax. Try to remember the way F sounded in this melody so that you can identify it in following tunes.

Kumbaya



Uses:



Starts with: **C major chord ascending**

Kumbaya

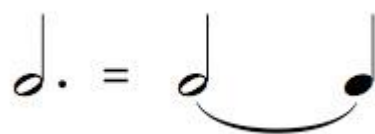
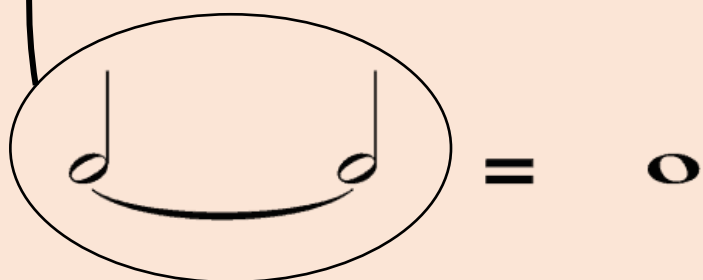
C major chord

climax

M3

Ties

The answers may have them. You can ignore them.

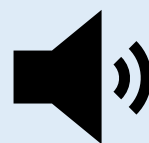


This tune has a tie in it. A tie joins two notes together so that their duration is the sum of the durations of each individual note. So even though there are 2 G's in the score only the first one is played and then held through until the end of the next one. This book is not concerned with rhythm and focusses on getting the right pitches in the right order. You will get the rhythm of the tune by listening to it. So for now you can ignore notes after the tie.

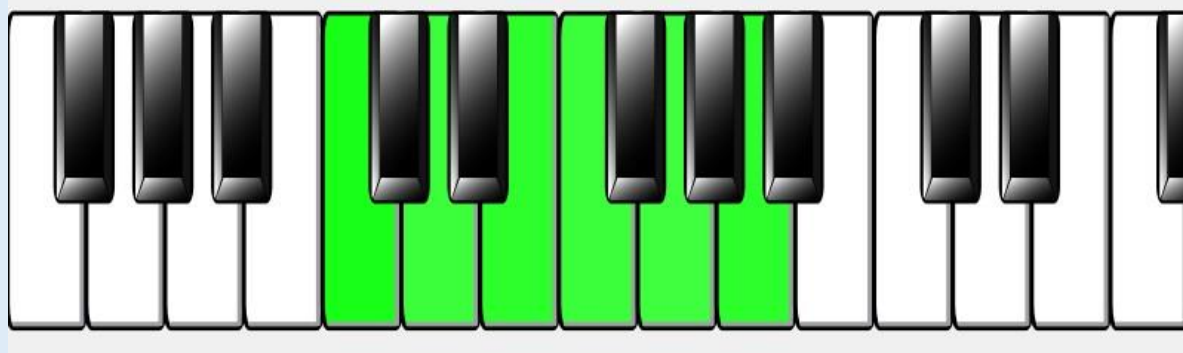
Notice the F as the climax note. How did this note sound to you? At rest, resolved, or complete like the tonic? Or did it sound different; in motion, leading or unanswered?

Also pay attention to the M3 interval. This interval is over the one lyric 'Lord'. So one syllable but more than one note. This can happen sometimes. It may be helpful to hear the M3 as the middle and bottom note of a C major chord.

Hickory Dickory Dock

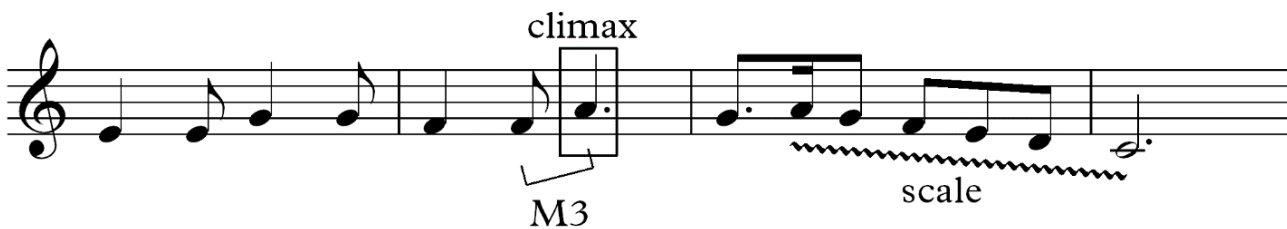


Uses:



Starts with: **G A**

Hickory Dickory Dock



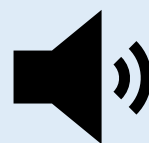
alternate recording

I am highlighting the M3 from F to A to reinforce that intervals are relative. You can hear this interval as the bottom note to the middle note of a root position F major chord.

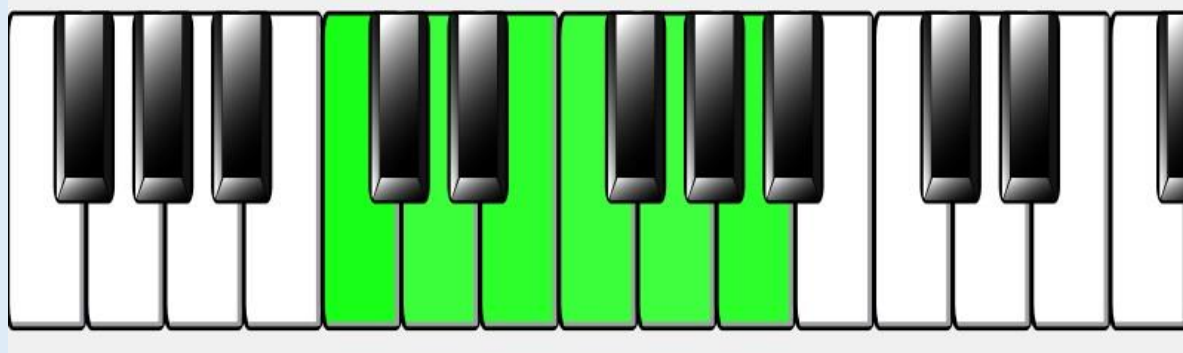
Notice also the climax on A.

As we saw with Twinkle Twinkle Little Star, stepwise motion is very common. Try to recognize moments with a lot of stepwise motion. We will call these scales.

This Old Man



Uses:



Starts with: **G**

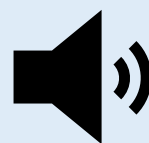
This tune has a m3 at the beginning. It may help to hear this m3 as the top to the middle note of a root position C major chord.

In fact this tune presents 3 intervals below G. Listen one more time and hear how the m3, P5 and P4 below G sound. To me the descending m3 sounds sweet like a bird call, the descending P4 like a question and the descending P5 like an answer. Make your own associations as it will make noticing intervals easier.

Also notice the scales.

The end of this melody (last 2 bars) is a bit tricky because the melody jumps, repeats notes and changes direction often. Noticing the stepwise motion F E D C at the very end as well as noticing the P4 below G may have helped you in learning this tune.

O When the Saints Go Marching In



Uses:



Starts with: **C E F G**

O When the Saints Go Marching In



Sheet music for "O When the Saints Go Marching In" in 4/4 time, featuring four staves of music with chord labels and a C major chord box.

Staff 1: Treble clef, 4/4 time. Chord label: C. Notes: C4 (half), E4 (quarter), G4 (quarter), C5 (half), G4 (quarter), E4 (quarter), C4 (half), G4 (quarter), E4 (quarter), C4 (half).

Staff 2: Treble clef, 4/4 time. Chord label: G. Notes: G4 (half), B4 (quarter), D5 (quarter), G4 (half), B4 (quarter), D5 (quarter), G4 (half), B4 (quarter), D5 (quarter), G4 (half).

Staff 3: Treble clef, 4/4 time. Chord labels: C, F. Notes: C4 (half), E4 (quarter), G4 (quarter), C5 (half), G4 (quarter), E4 (quarter), C4 (half), G4 (quarter), E4 (quarter), C4 (half). A slur connects the G4 and E4 notes in the 5th measure, with the label "9-8 sus" below it.

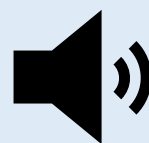
Staff 4: Treble clef, 4/4 time. Chord labels: C, C major chord, G, C. Notes: C4 (half), E4 (quarter), G4 (quarter), C5 (half), G4 (quarter), E4 (quarter), C4 (half), G4 (quarter), E4 (quarter), C4 (half). A box highlights the first three measures (C4, E4, G4) under the label "C major chord".

In this chart I have included chord symbols. Chord symbols are letters placed above the melody that refer to the underlying harmony of the tune. For us they are the chords that would match with the melody. Each chord symbol lasts until the next one is written. Here the first C chord lasts for the first 6 bars.

Many people find bar 11 the most difficult to figure out. What usually happens is they expect the first note of bar 11 to be different than the last note of bar 10. This is because the chord symbol changes from bar 10 - 11 and they hear a change in harmony. However, come bar 11 the melody is slow to change and the G (which is a member of the C chord) changes to F (which is a member of the F chord) only on the next beat. This delayed resolution is what we call a suspension. The G is literally suspended in the air and then falls down to F, where it is intended to go. Watch this video on suspensions to reinforce this concept:



Jingle Bells - chorus only



Uses:



Starts with: **E**

Jingle Bells



C major chord

climax

open ending

4-3 sus

closed ending

The musical score for 'Jingle Bells' is presented in four staves. The first staff shows the initial melody with a 'C major chord' annotation above a box containing the notes C4, E4, and G4. The second staff begins with a 'climax' annotation above a box containing the notes C4 and E4. It includes a '4-3 sus' annotation with an arrow pointing to the fourth and third notes of a descending scale. The staff concludes with an 'open ending' annotation above a box. The third staff continues the melody. The fourth staff concludes with a 'closed ending' annotation above a box.

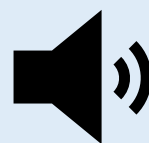
Yes there will be some Christmas music.

After you got the first phrase (first 4 bars) were you able to guess the F note right away? Did it sound like the F in O Susanna?

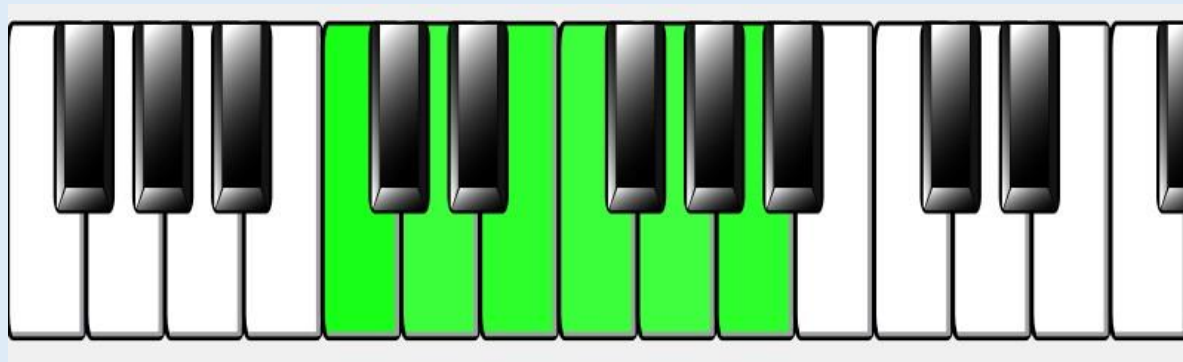
How about the suspension? This is a **4-3** suspension because the harmony changes from an F chord back to a C chord but the melody stays on F, a P**4** above C, for one beat and then later resolves to E, a M**3** above C.

You may have already started to notice that a lot of these tunes have what is called a period, composed of an antecedent and a consequent. The antecedent will typically end in a half cadence and the consequent in an authentic cadence. We will refer to this behaviour with more intuitive terminology; open and closed endings. Open endings are like questions and closed endings are like answers. Listen again to hear how the open ending sounds like a question and the closed ending like an answer to that question. Play just the open ending and then just the closed ending and note their relationship.

Ring Around a Rosie



Uses:



Starts with: **G**

Ring Around A Rosie

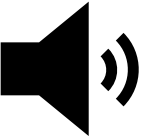
37



Ring a round the ros ie a pock et full of pos ies
ash es ash es we all fall down

Chords: C, m3, C major chord

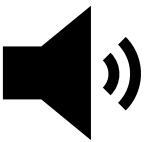
It's Raining It's Pouring



It's rian ing it's pour ing the old man is snor ing he
went to bed with his trous ers on and he couldn't get up in the morn ing

Chords: C, m3, G, C, M3

Rain Rain Go Away



Rain rain go a way come a gain a noth er day.
My friend . wants to play. Rain_ rain_ go a way.

Chords: C, m3, CNT, G, C, M3

Skip To My Loo



Chord progression and melody for "Skip To My Loo" in 4/4 time.

Staff 1:

- Measure 1: C (C major)
- Measure 2: C (C major)
- Measure 3: C (C major)
- Measure 4: B[°] (Bdim)
- Measure 5: B[°] (Bdim)
- Measure 6: C (C major)
- Measure 7: C (C major)
- Measure 8: C (C major)

Staff 2:

- Measure 1: C (C major)
- Measure 2: C (C major)
- Measure 3: C (C major)
- Measure 4: B[°] (Bdim)
- Measure 5: B[°] (Bdim)
- Measure 6: C (C major)
- Measure 7: C (C major)
- Measure 8: C (C major)

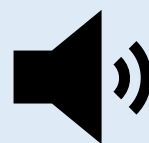
Interval Analysis:

- Interval 1 (M3): C4 to E4 (Major 3rd)
- Interval 2 (m3): B4 to D5 (Minor 3rd)

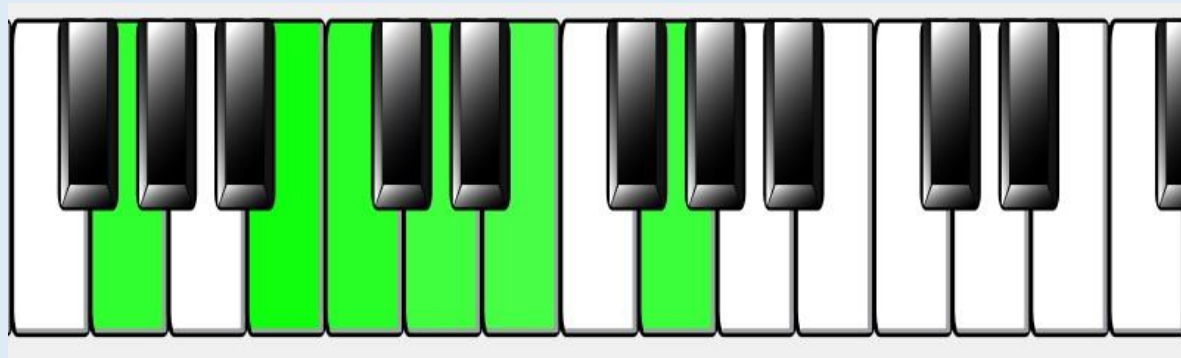
As I foreshadowed, this melody, aside from the E in bar 7, is composed of only chord tones. It uses C and Bdim chords. Dim stands for diminished. We call this chord diminished because it is narrower (smaller) than the other chords. B to F is not a P5 but a little narrower (a diminished 5th or tritone). Play a Bdim chord and hear how it sounds different from all the other chords in C major. It sounds neither major nor minor.

Could you hear all of the M3 and m3 intervals in this tune?

The Wheels on the Bus



Uses:



Starts with: **G C**

The Wheels on the Bus

The image shows a musical score for 'The Entertainer' in 4/4 time. The score consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains a melody with a C major chord (C4, E4, G4) and a G major chord (G4, B4, D5) highlighted. The second staff is a bass line with a treble clef. A speaker icon is on the left.

 alternate recording

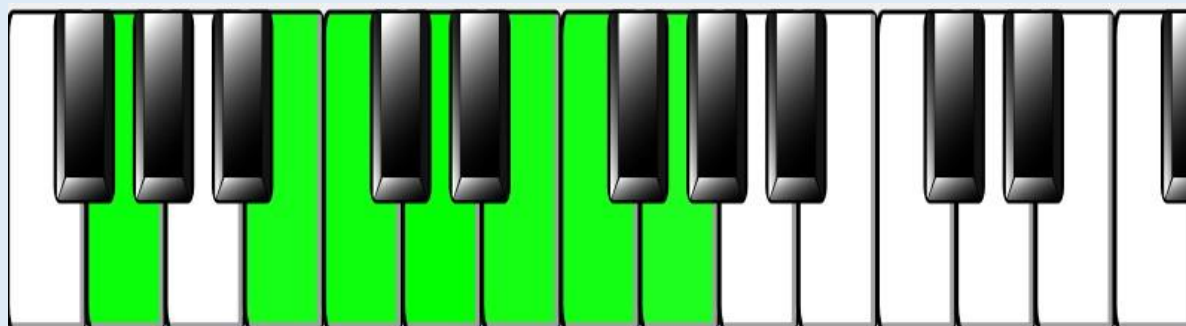
This tune is composed of C and G chords.

I challenge you to play the melody in your right hand whilst playing the correct chords for every bar in your left hand. I have not provided chord symbols but I am confident you will be able to figure out where to change between C and G chords.

Eine Kleine Nachtmusik (Mozart) - first theme

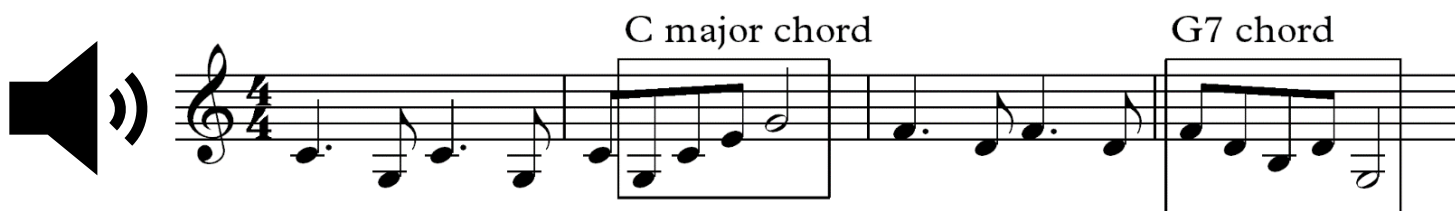


Uses:

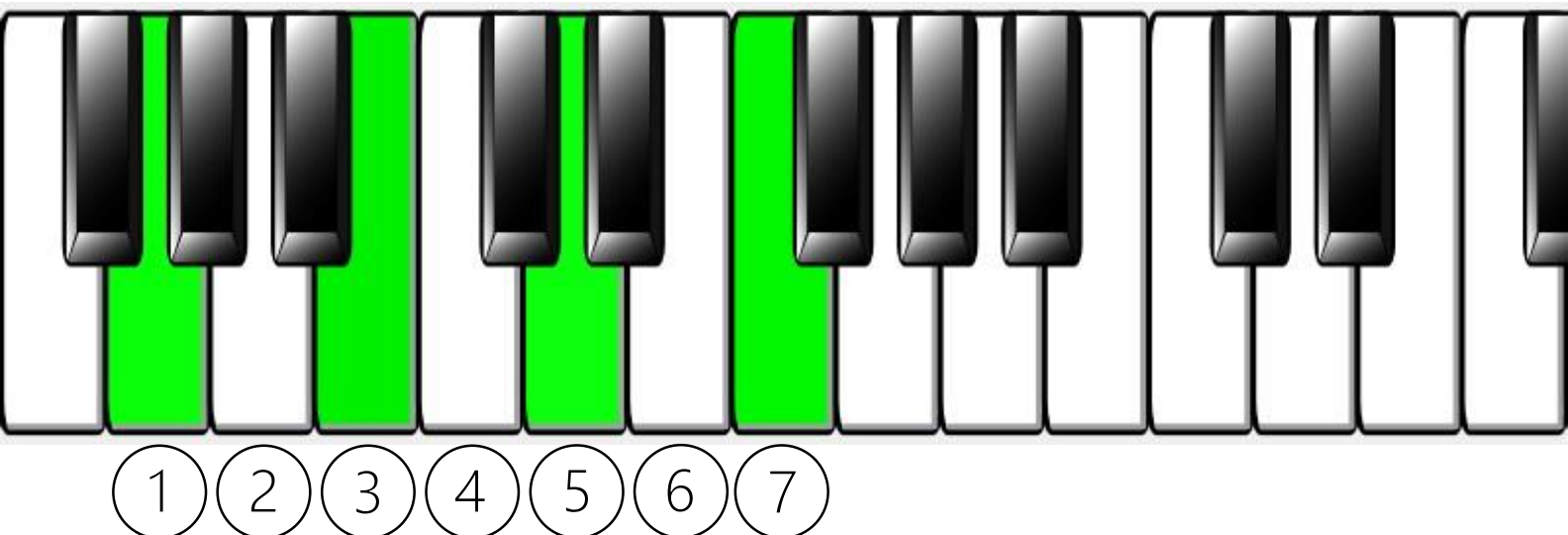


Starts with: **C**

Eine Kleine Nachtmusik



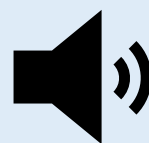
G7 chord



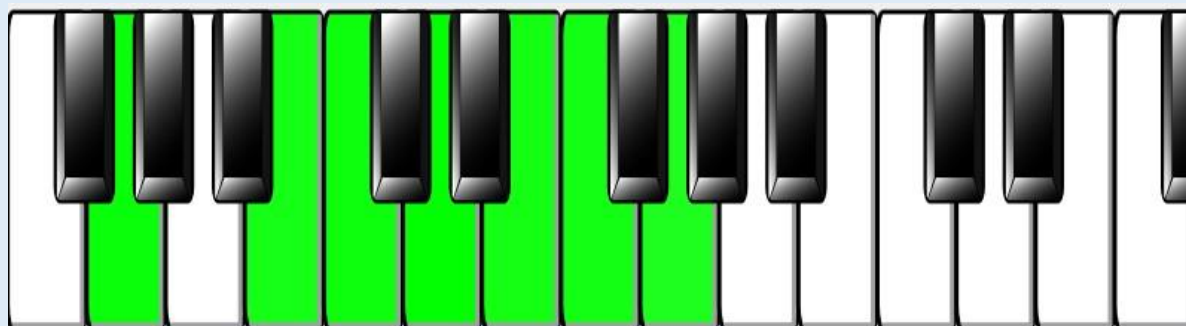
Adding one more third (skip) we can make a 7 chord. It is called a 7 chord because it has a note that is 7 steps away from the root.

This is only the first theme of a classical work by Mozart. It is composed from C and G7 chords. A G7 chord can be thought of as the union of a G major chord and a B diminished chord. Both G major (V) and B diminished (vii) chords have the same dominant function in music and tend to be followed by the tonic I chord.

William Tell Overture (Rossini) - first theme



Uses:



Starts with: **G**

William Tell Overture



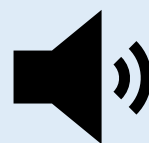
The image displays a musical score for the William Tell Overture in 4/4 time, consisting of two staves. The top staff begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. A box labeled "G major chord" is drawn around the notes G4, B4, and D5. The bottom staff also begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. A box labeled "C major chord" is drawn around the notes C4, E4, and G4. A wavy line labeled "scale" is drawn over the notes G4, A4, B4, C5, D5, E5, F5, G5. A bracket labeled "M3" is drawn under the notes G5 and B5.

Again the first theme of a larger classical overture.

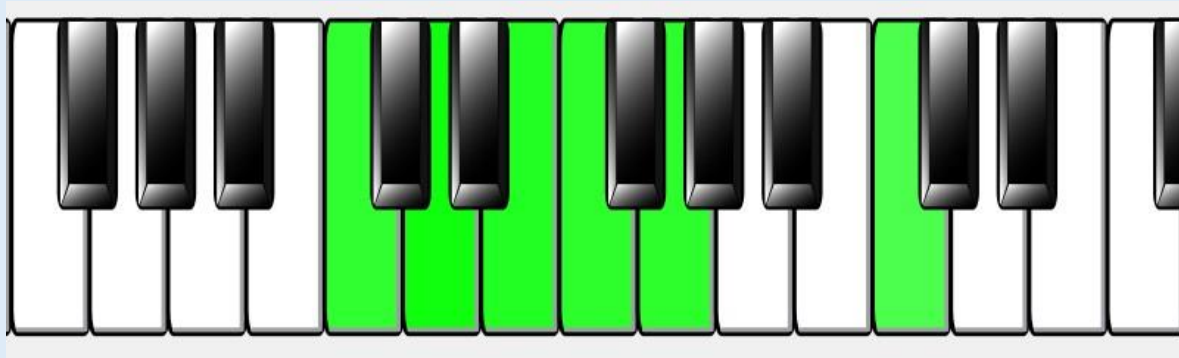
One difficult component of this tune is the repeated notes. The last two Gs in bar 2 often go unnoted. They are like a pickup into bar 3. The essence of the tune is not lost if you omit these notes. In fact you can omit all 8th notes and the tune will still stand. So if you did miss some repeated 8th notes, take this tune as a lesson to be more diligent with your repeated notes and make sure to play the notes you have written alongside the recording to double check them.

This tune is also composed from C and G chords. Also notice the scalar passage and M3 intervals at the end of the tune.

Row, Row, Row your Boat



Uses:



Starts with: **C**

Row Row Row your Boat



The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains four measures of music. The first measure has a half note on G4. The second measure has a half note on G4. The third measure has a quarter note on G4, followed by an eighth rest, then a quarter note on A4, and finally a dotted quarter note on B4. The fourth measure has a half note on B4.

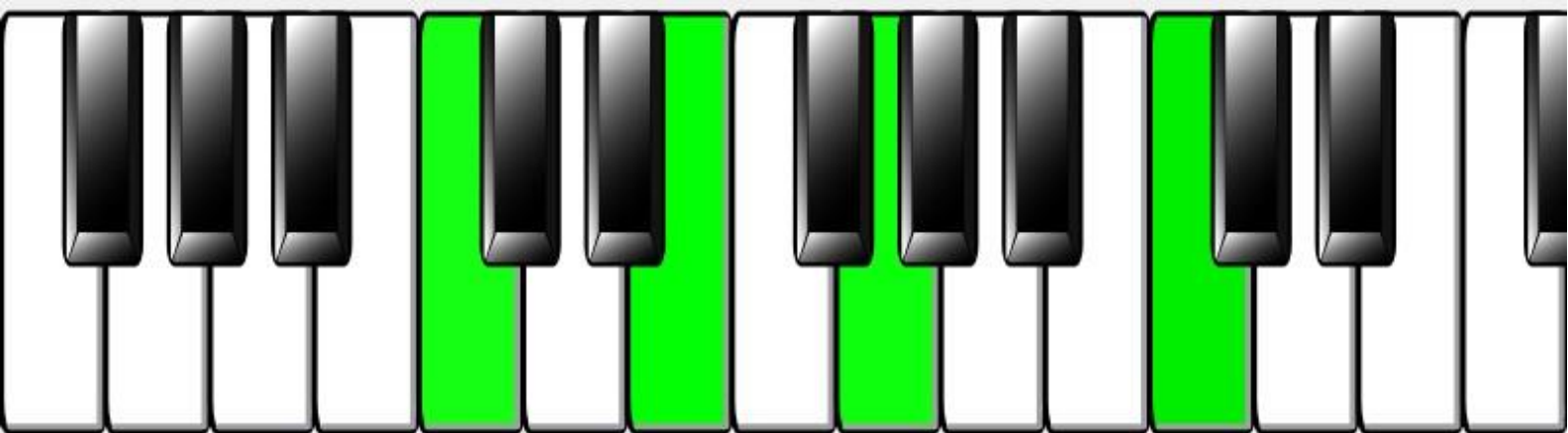
C major 4-note chord root position

C major 1 note chord rest position



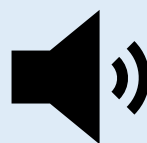
scale

C major 4-note chord:

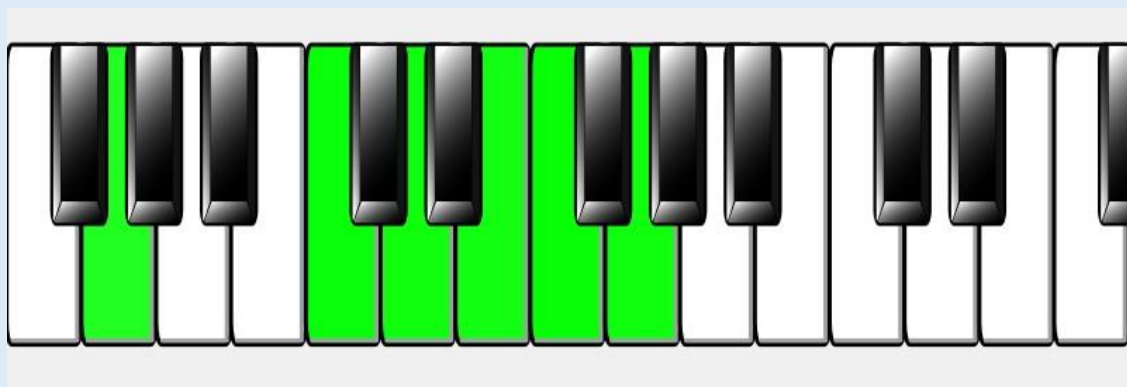


This tune is based on a C major chord. Notice how D and F notes are used exclusively in passing between notes of the C major chord. When we add a high C to our C major chord we call it a 4-note chord.

Alouette



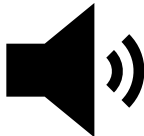


Uses:



Starts with: **C**

Alouette



P8

scale

scale

scale

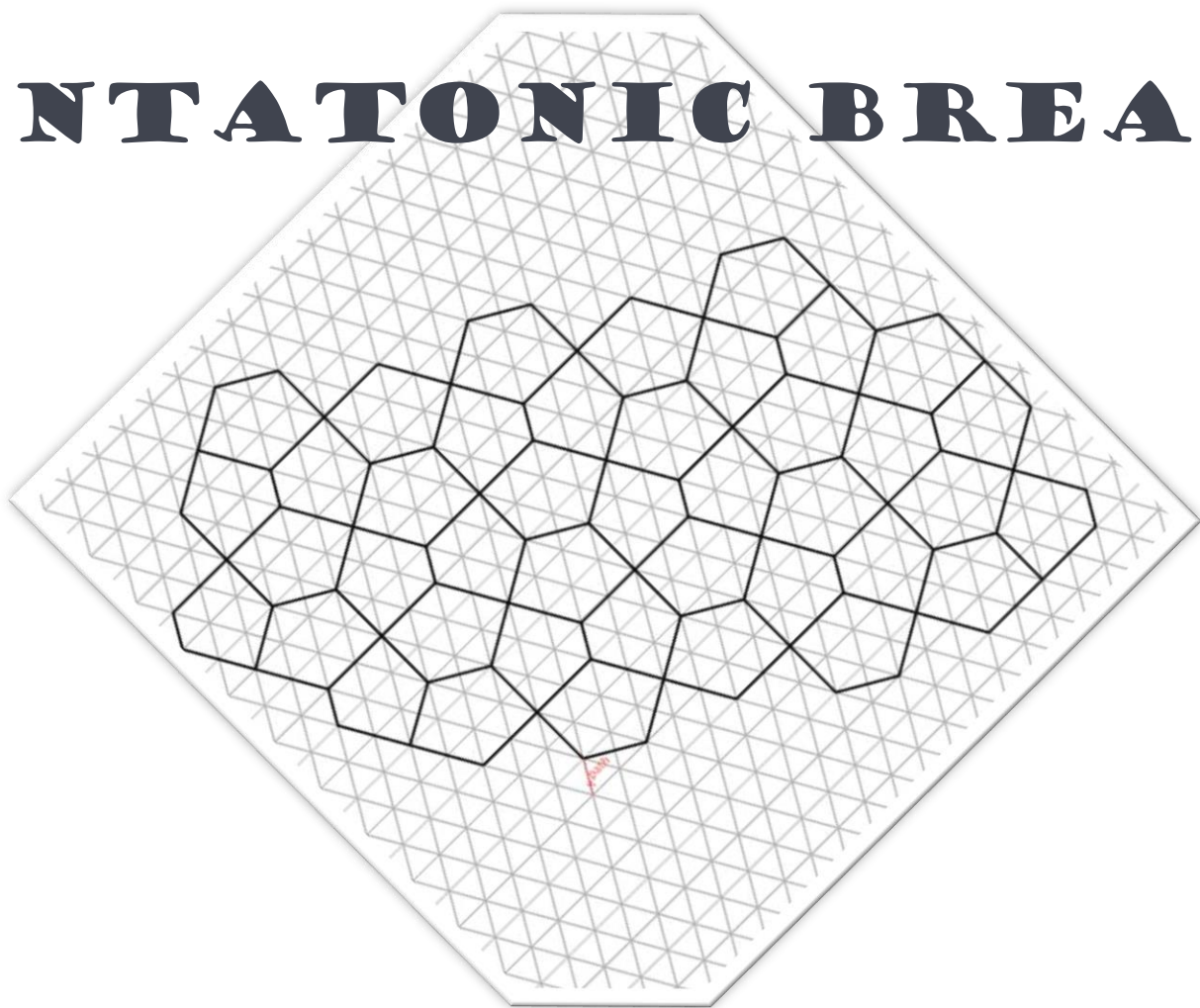


alternate recording

Most notable in this tune is the octave interval in bar 7.

Were you able to pick out the scales in this one? Was that the easy part?

PENTATONIC BREAK



The next few tunes will use mostly the C major pentatonic scale.

This Little Light of Mine



Uses:

C Major pentatonic scale

Starts with: **G**

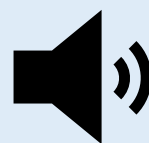
This Little Light of Mine



alternate recording

I know we don't talk a lot about rhythm in this book, but do listen once more to both the recordings of this tune and pay attention to the rhythm. The first prompt recording is very 'square' sounding. It is straight and uses no syncopation or phrasing. You can think of it as the melodic framework. The alternate recording sounds a lot more lively and bouncy. That is because it employs a swing rhythm as well as syncopation brought forth by phrasing. You can think of the alternate recording as a realization or even a variation of the basic melodic framework.

Auld Lang Syne



Uses:

C Major pentatonic scale

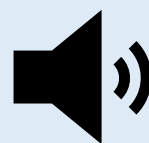
Starts with: **C C B C**

Auld Lang Syne



Except for the B in the first bar, which is in itself debatable whether it appears in the original melody, this tune is pentatonic. Notice the A note as the climax of the melody.

Amazing Grace



Uses:

C Major pentatonic scale

Starts with: **G**

Amazing Grace



3

open ending

3

closed ending

3



alternate recording

London Bridge

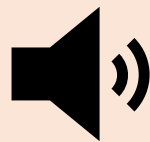


sequence

P4 M3

Sequence

Sequence 1

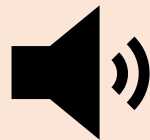


Doe a deer, a fe male deer. Ray a drop of gol den sun.

5

Me a name I call my self. Far a long, long way to run.

Sequence 2



Sew a nee dle pul ling thread.

11

La a note to fol low so.

13

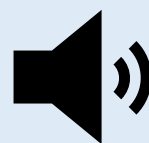
Tea to drink with jam and bread.

Notice the P4 interval in bar 7 as well as the M3 in bar 8. Some of these intervals should start to feel familiar.

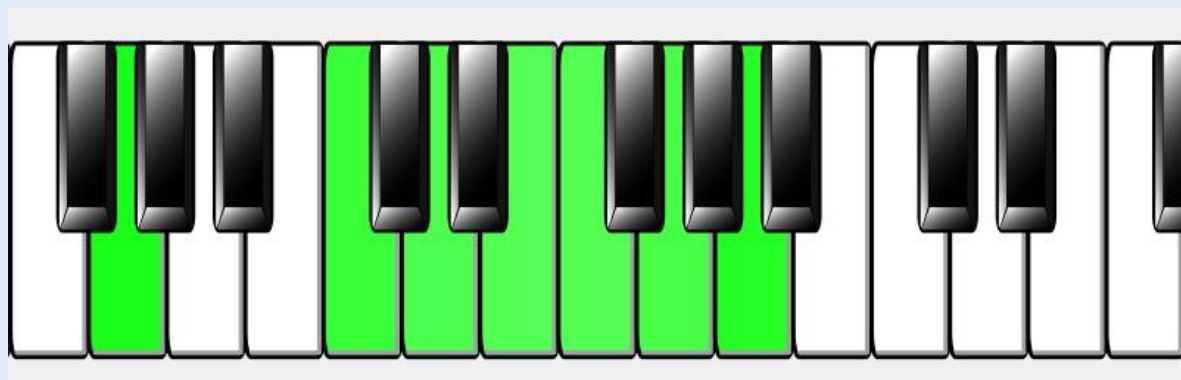
This tune presents a short sequence. A sequence is when a short melody is repeated starting on a different pitch. Sequences will be notated with dashed slurs and each repetition (member) will be identified with its own slur.

Hearing sequences will help you learn tunes that have them quicker. Bear in mind however that sequences are seldomly repeated so rigorously as in the Doe a Deer or London Bridge examples. They usually involve slight variations and those variations are worth heeding.

Frere Jacques

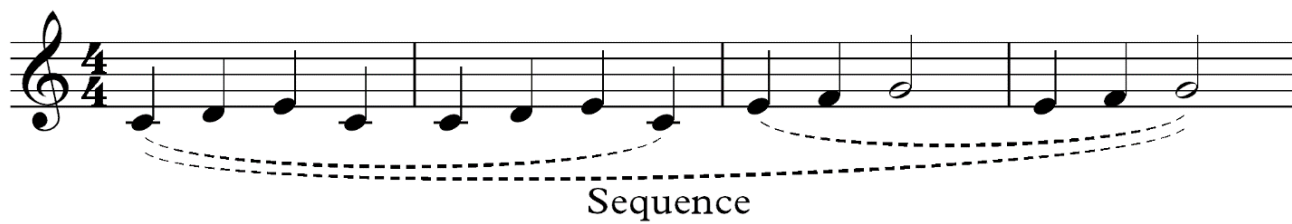


Uses:



Starts with: **C**

Frere Jaques

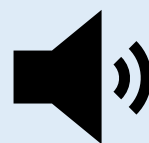


So right away an example of a sequence where there is some slight variation: the first member had 8 quarter notes whereas the second member replaced 2 of the quarter notes with half notes. Perhaps if the tune was tilted Frere Bob the sequence would have had no variation...

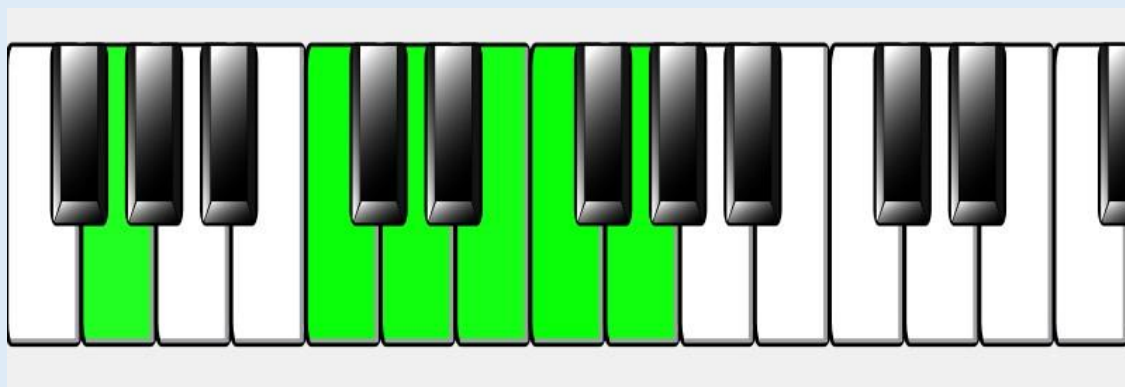
Also observe the P4 interval at the end. This is a good way to remember this interval. Like the sound of bells ringing.



The Eensy Weensy Spider



Uses:

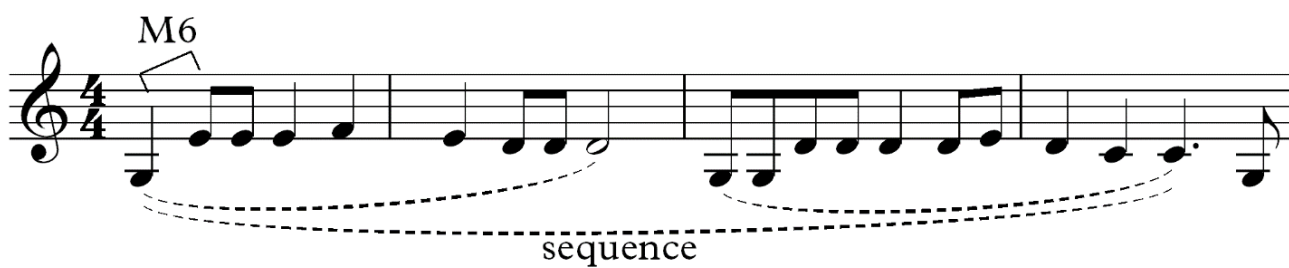


Starts with: **G**

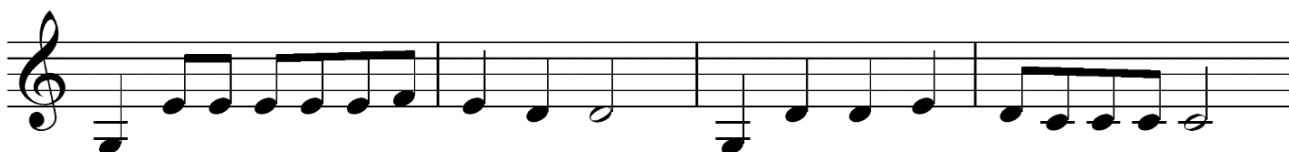
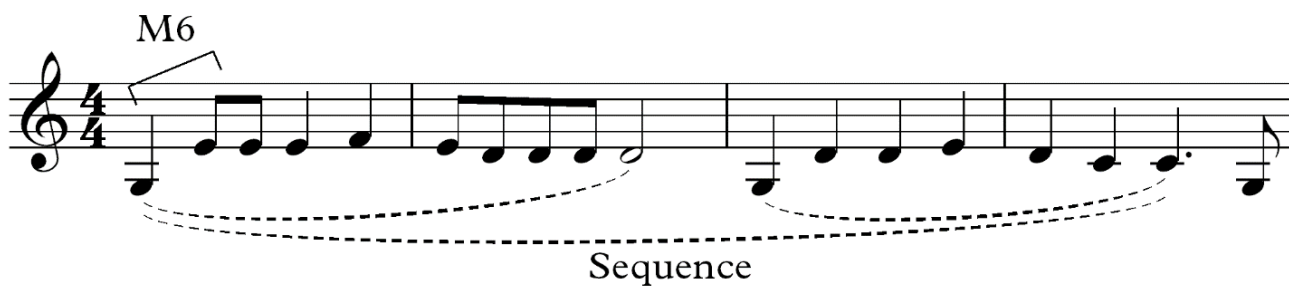
The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of notes: a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B4, a dotted quarter note on C5, a dotted quarter note on D5, an eighth note on E5, a dotted quarter note on F5, a dotted quarter note on G5, and a dotted quarter note on A5. The notes are connected by a dashed line, indicating a melodic line.



Hush Little Baby

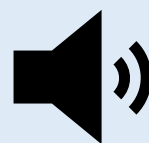


Five Little Monkeys

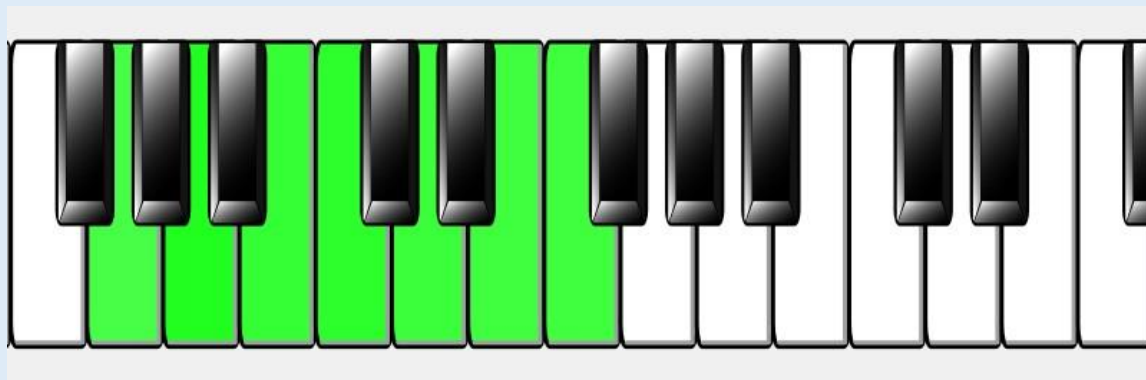


Was it difficult to hear the second note? Aside from the octave in *Alouette*, this M6 is the largest interval we have seen thus far. Eventually you will want to learn the way each interval sounds in its own right, but for now it may help to try to associate the M6 interval with the start of this tune. There will be other tunes starting with this interval to come.

BINGO



Uses:



Starts with: **C**

BINGO



Pentatonic



Sequence

leading tone

Scale Degree	Name
1st	Tonic
2nd	Supertonic
3rd	Mediant
4th	Subdominant
5th	Dominant
6th	Submediant
7th	Leading Tone
7th	Subtonic

Each note of the scale has a specific name.

Commit to memory the terms tonic and leading tone.

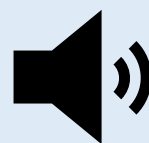
The others you don't need to remember.

The first part of this tune is pentatonic and very similar to Old McDonald. The second part of the tune is a sequence.

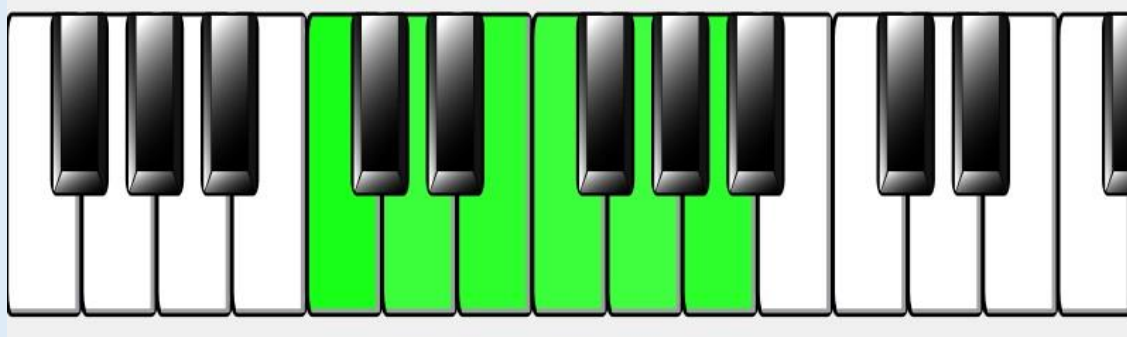
Although we have seen the note B before, it was either a brief neighbor tone like in Auld Lang Syne or a member of a chord as in Skip to my Loo, Eine Kleine Nachtmusik, The Wheels on the Bus and William Tell Overture. This tune is the first time that we hear B in a more melodic sense (although it can still be considered as belonging to a dominant functioning chord in this tune).

Play the tune one time but stop on the 3rd last note (the B). This should sound very unsatisfying. The B has a natural tendency to resolve upwards to C. And hence we call it the leading tone. Because it leads a melody home to the tonic. There will be tunes in which the leading tone behaves differently but for the most part it usually resolves upwards to the tonic and this resolution creates a satisfying sense of completeness in a melody.

The Bear Went over the Mountain



Uses:



Starts with: **C**



climax

B

A

For He's A Jolly Good Fellow



climax



For He's a Jolly Good Fellow Alternate Recording

Notice the A note as the climax for this tune.

Form in music is the organization of sections of a piece of music. The Bear Went over the Mountain has two main sections labelled A and B that appear in this order:

A
B
A

Where A is one section of music, in this case the first and last 8 bars.

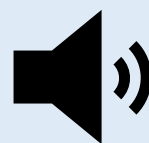
And B is another contrasting section of music, in this case bars 9-12.

Twinkle Twinkle Little Star also uses this A B A form.

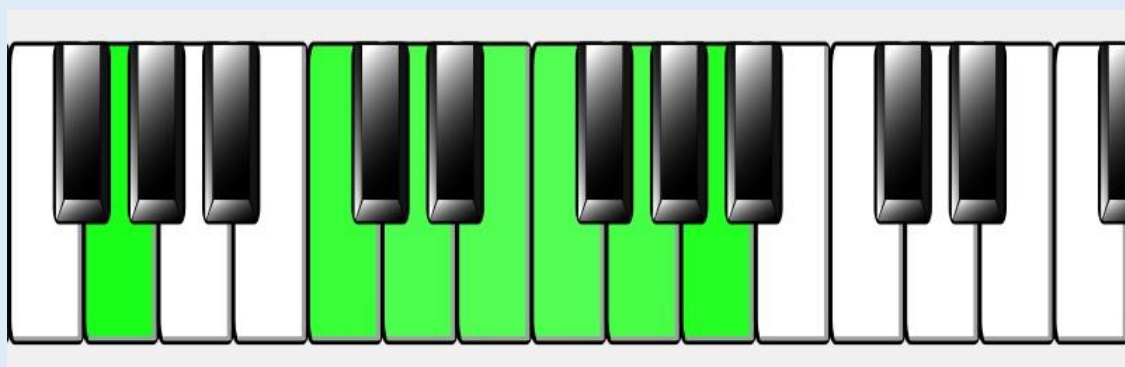
Can you think of a tune that you have already learnt with an **A A B A** form?

Possible answers: pages 9, 19, 23, 25, 29

Pop Goes the Weasel

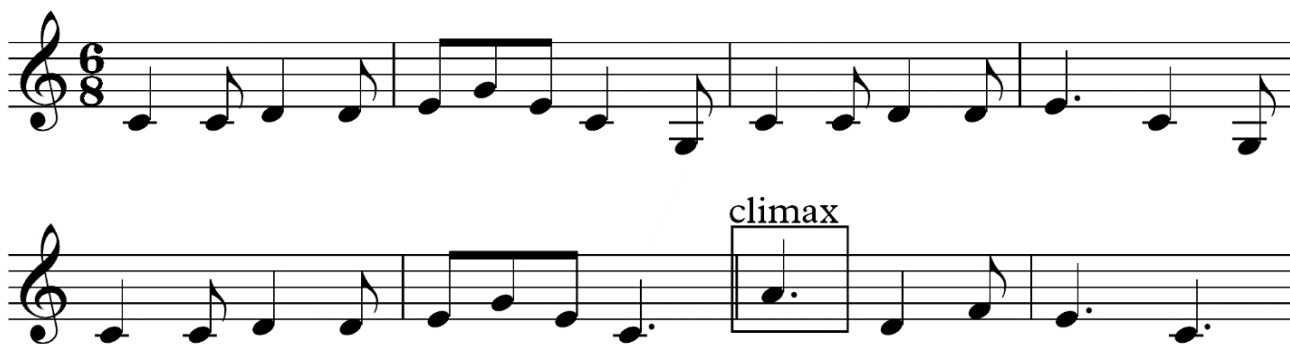


Uses:



Starts with: **C**

Pop Goes the Weasel



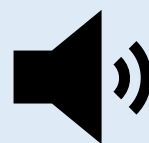
Ode to Joy



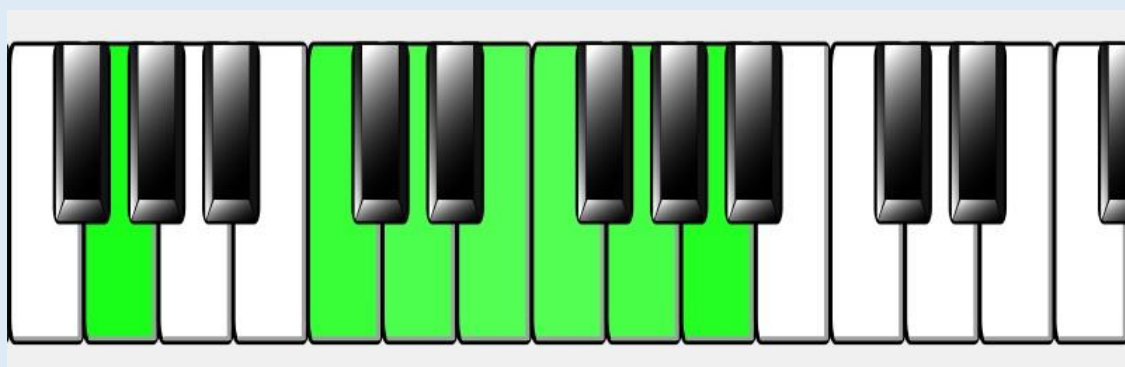
Notice the open and closed endings. Also notice how the closed ending is used again at the very end of the tune.

Notice the P5 interval at the end of the third line. Were you able to gauge how far away the G was from the D. Did you hear the interval as a P5? Some P5s coming up in the next tune. See if you can hear them.

The More We Get Together



Uses:



Starts with: **E**

The More we get Together



Sheet music for "The More we get Together" in 3/4 time, featuring four staves of music with chord labels (C, G) and a P5 interval marking.

The music is written in treble clef, 3/4 time. The key signature is C major. The melody is composed of eighth and quarter notes. The accompaniment consists of chords and intervals.

Chord labels above the staves:

- Staff 1: C, G, C
- Staff 2: C, G, C
- Staff 3: G, C, G, C
- Staff 4: C, G, C

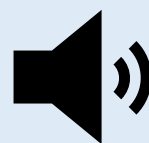
Interval marking: P5 (Perfect Fifth) is indicated between the first and second notes of the third staff.

Aside from the a few neighbor tones and passing tones in bars 1, 5 and 13, this tune is comprised exclusively of chord tones.

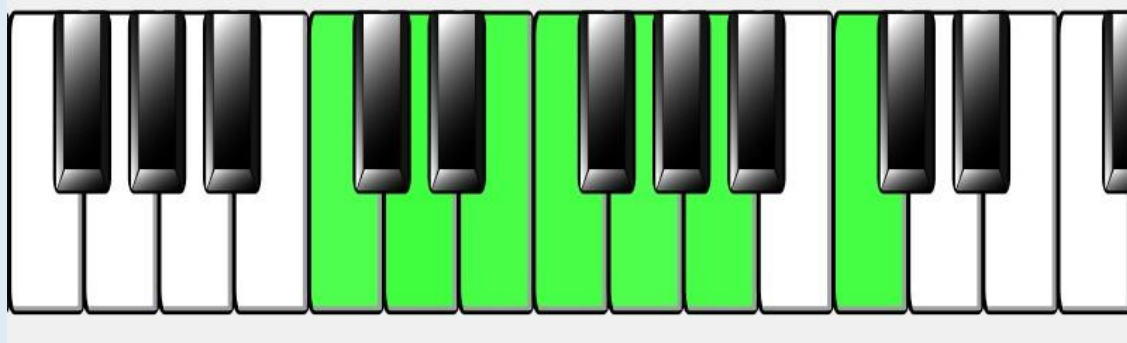
Play the chords of the song in the order that they appear. For every bar that has no chord symbol play the chord of the previous bar. Can you hear the tune in your head without even playing the melody?

Try to make your very own tune using C and G chords to generate a melody.

On Top of Old Smokey



Uses:



Starts with: **C major 4-note chord**

On Top of Old Smokey



Sheet music for "On Top of Old Smokey" in 3/4 time, featuring three staves of music with chord positions indicated.

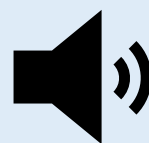
Staff 1: Treble clef, 3/4 time. The first measure is a quarter note C (labeled "C root position"). The second measure is a quarter note D. The third measure is a quarter note E. The fourth measure is a quarter note F (labeled "F root position"). The fifth measure is a quarter note G. The sixth measure is a quarter note A. The seventh measure is a quarter note B. The eighth measure is a quarter note C.

Staff 2: Treble clef. The first measure is a quarter note C (labeled "C"). The second measure is a quarter note D. The third measure is a quarter note E. The fourth measure is a quarter note F. The fifth measure is a quarter note G. The sixth measure is a quarter note A. The seventh measure is a quarter note B. The eighth measure is a quarter note C (labeled "C root position").

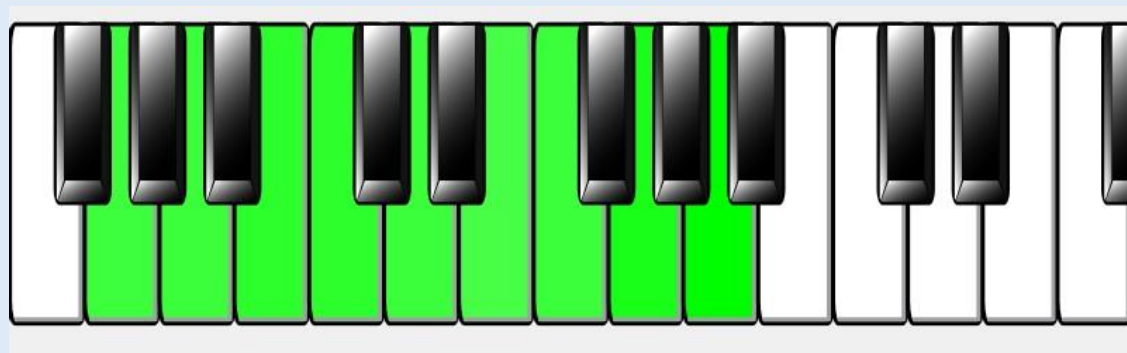
Staff 3: Treble clef. The first measure is a quarter note G (labeled "G"). The second measure is a quarter note A. The third measure is a quarter note B. The fourth measure is a quarter note C. The fifth measure is a quarter note D. The sixth measure is a quarter note E. The seventh measure is a quarter note F. The eighth measure is a quarter note G (labeled "C").

The difficult thing about this tune is that it has a 4-note pickup that lasts longer than one bar and leads into the IV chord. It is difficult to hear which notes belong to the pickup and exactly where the main tune starts. One thing that makes it more difficult is the tune begins with a IV chord although the pickup outlines a I chord. Another case where it is important to focus on hearing the melody – don't let the implied harmony that you may be hearing in your head lead you to choose an incorrect melody note.

La Cucaracha



Uses:



Starts with: **G**

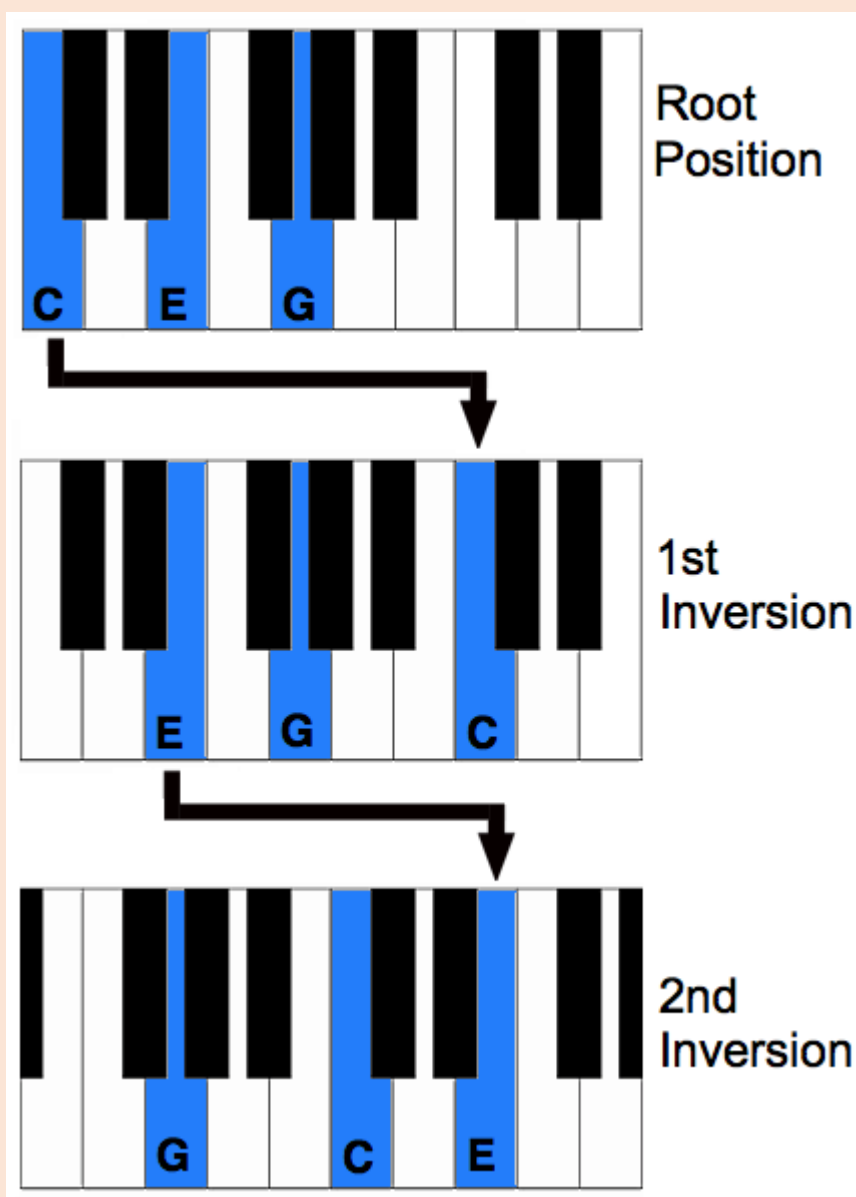
La Cucaracha



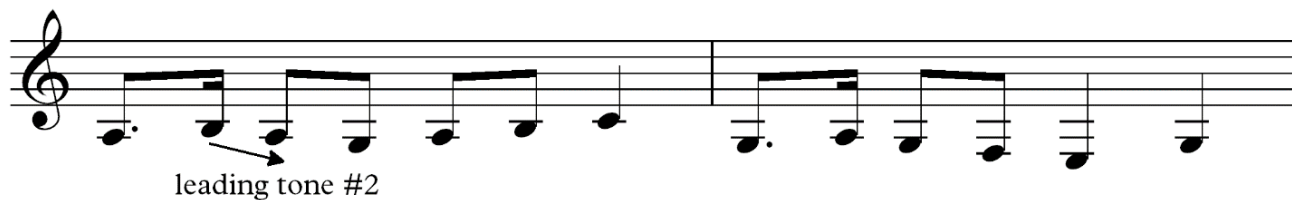
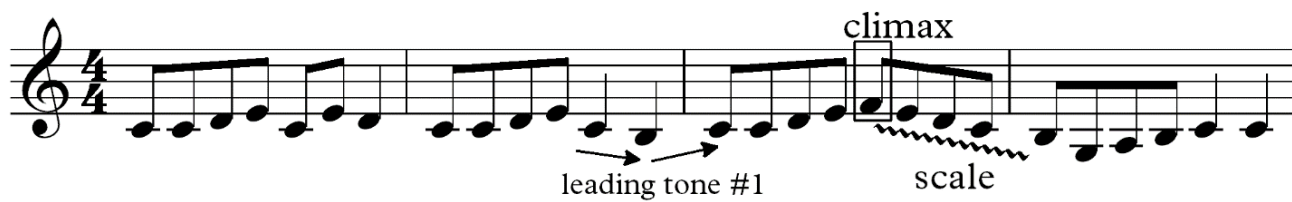
G root position



Inversions

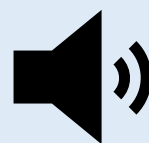


Yankee Doodle

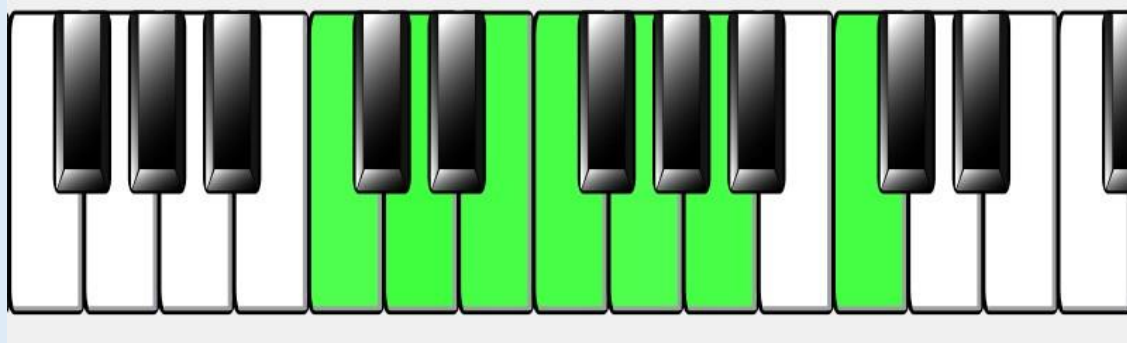


In this tune we are presented with several occurrences of the leading tone. In the first occurrence (leading tone #1) the leading tone behaves as usual and resolves upwards to the tonic. In the next occurrences (leading tone #2) the leading tone is used as a neighbour tone to the A and goes right back to A. In this case, because it happens so briefly, it is a stretch to say that it resolves to A. However, this slightly abnormal behaviour of the leading tone may have made this section difficult to figure out.

I'm A Little Tea Pot

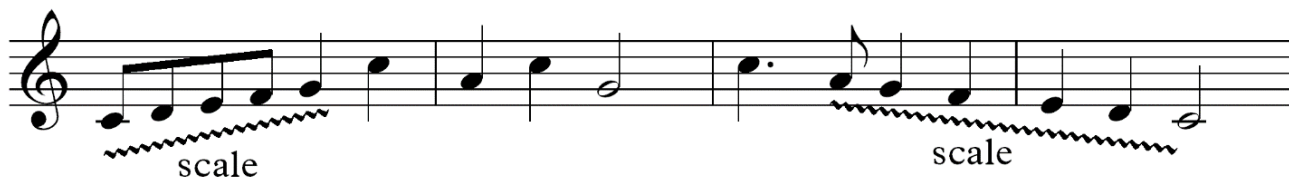


Uses:



Starts with: **C**

I'm A Little Tea Pot

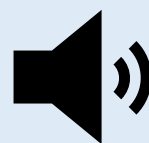


This tune has a lot of scalar passages. These scales help to fill in the gap between certain notes that are far apart. Like the C and G in the first bar. Can you think of another tune that you have already learnt that very similar to this one?

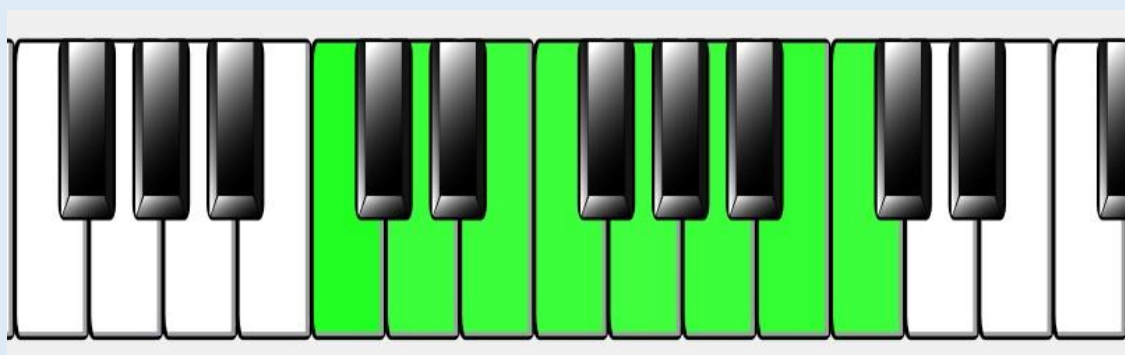
Answer: page 17

Notice how these tunes are similar. You could say that I'm A Little Tea Pot is a variation or an embellishment on the simpler tune.

Three Blind Mice

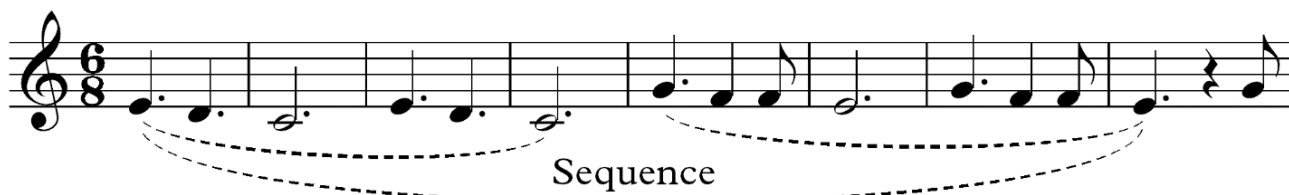


Uses:





Starts with: **E**

Three Blind Mice

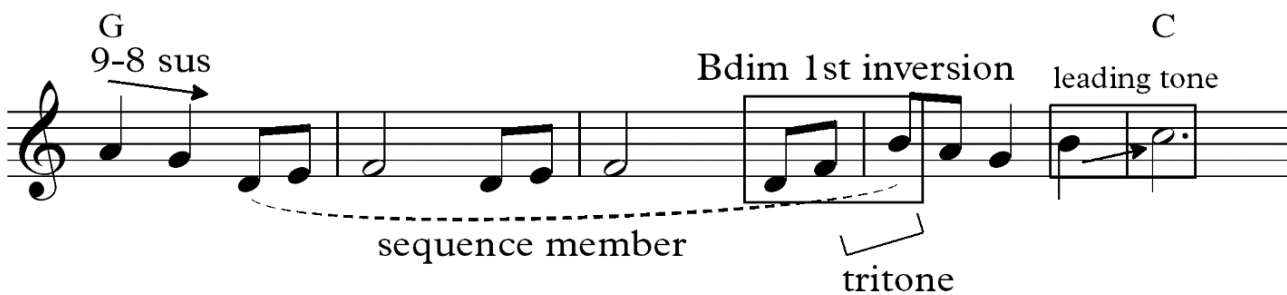


Brahms Lullaby (Go to Sleep Little Baby)

C C 1st inversion

sequence member



G 9-8 sus Bdim 1st inversion C leading tone

sequence member tritone



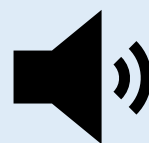
Alternate

There is a lot going on in this tune. I have labeled the sequence members. Learning to identify sequence members as well as any variation amidst them will make learning melodies easier and quicker.

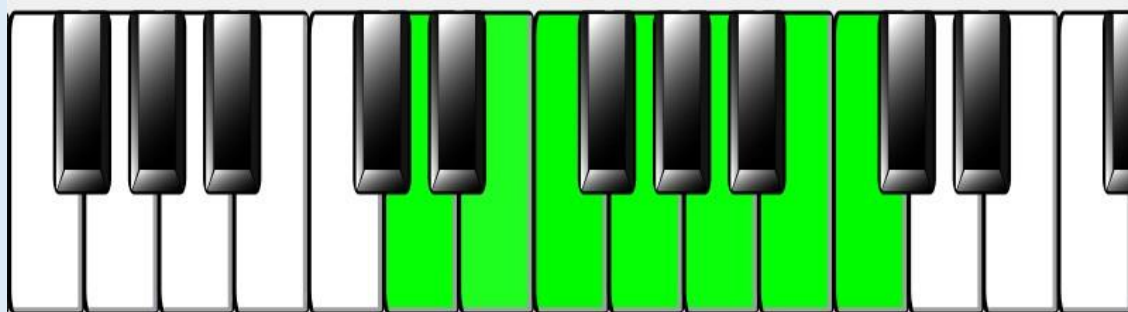
Notice the first inversion C major and B diminished chords. Recognizing broken chords will help to learn and memorize a melody. Instead of remembering E G then C you can remember C chord in first inversion. With enough practice you will begin to hear the broken chord as one object. Also hearing the melodic tritone interval is very difficult. It appears rather seldomly in music. Noticing the B diminished chord and in particular the first inversion B diminished chord as a consequence of the first inversion C major chord being sequenced down a step would make this passage easier to learn and render needing to hear the tricky tritone interval less important.

Notice the 9-8 suspension. And the leading tone resolution at the end of the tune.

Bird Dance (Chicken Dance) - first part only



Uses:



Starts with: **G**

Bird Dance (Chicken Dance)

87



C⁶ member

G⁷ member

countermelody

C⁶ member

countermelody

G⁷ member

countermelody

C⁶ member

countermelody



Alternate

C6 chord:

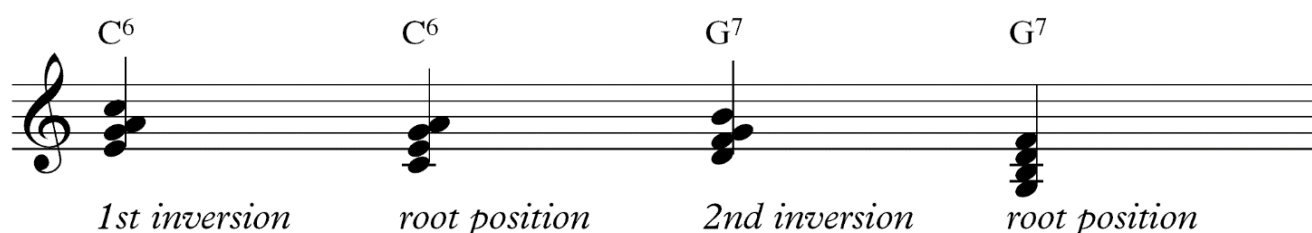
1 2 3 4 5 6

This tune presents a countermelody. A countermelody is an additional melody that is meant to complement the main melody. Countermelodies often serve to harmonize, answer or accompany a main melody.

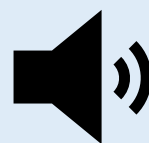
Notice the sequential nature of the tune and how it is similar to Brahms Lullaby.

This tune also presents us with a new chord, C6. C6 is a C chord with an A added.

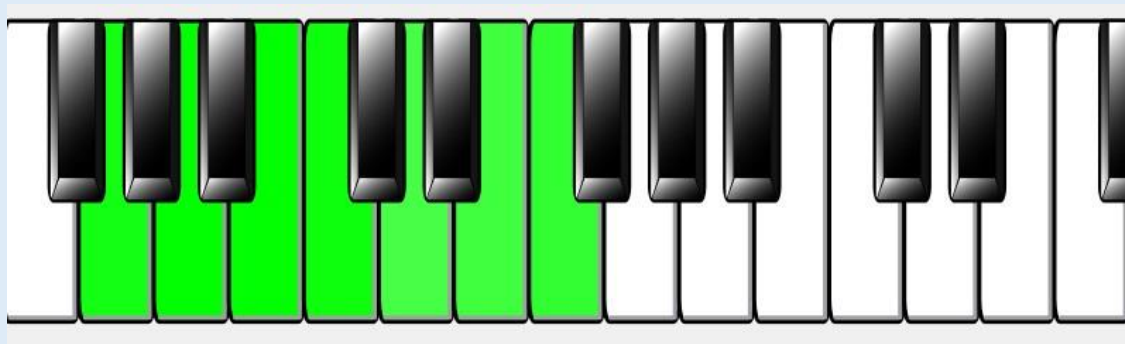
Here are the chords that this tune uses and their root positions:



If You're Happy and you Know It

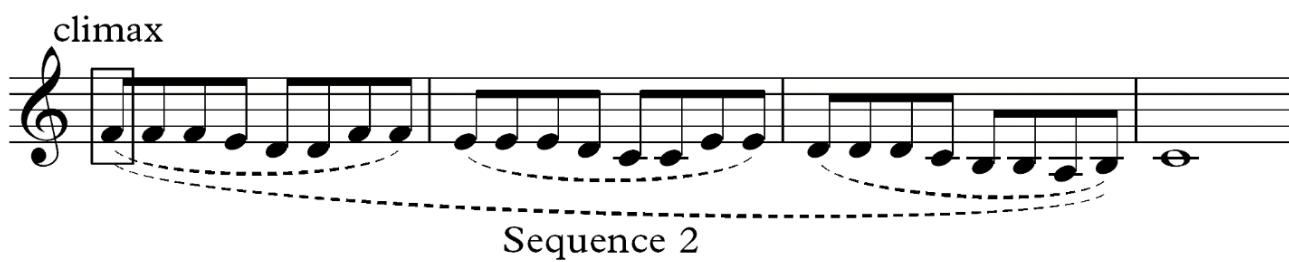
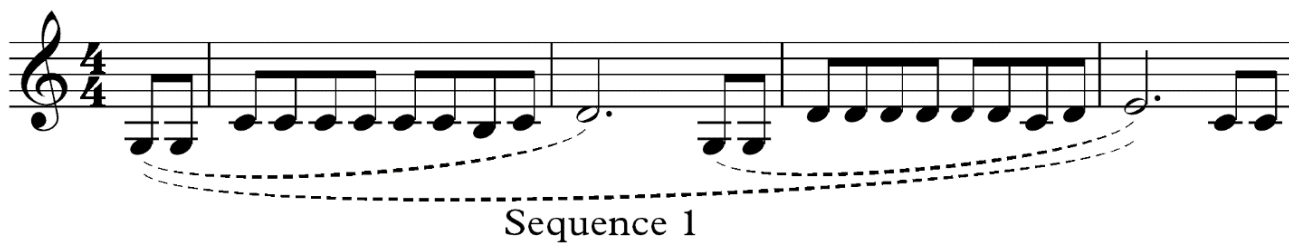


Uses:

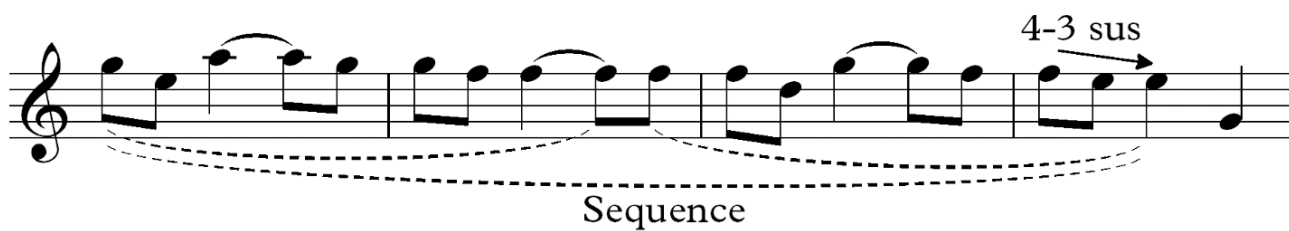


Starts with: **G**

If You're Happy and You Know It



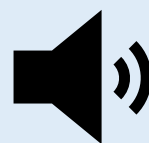
O Christmas Tree



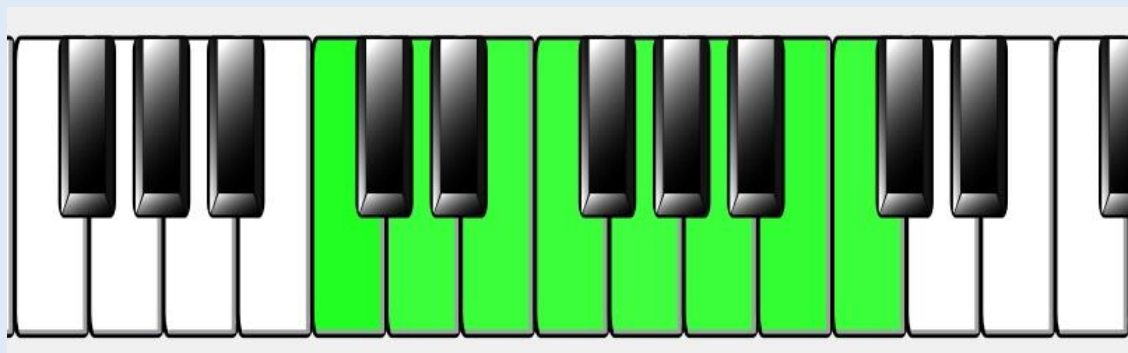
This tune has a lot of repetition. Bars 1-4, 5-8 and 13-16 are the exact same (except for some different pickups). It is best to identify bar 3 as a diminished chord (ignoring the E as it is a little passing note). This helps to find which notes make up the relatively angular sounding melody. To make this passage even more difficult it is finished with a 9-8 suspension.

Notice the sequence and how it naturally produces a 4-3 suspension.

Joy to the World



Uses:

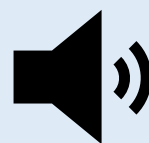


Starts with: **C**

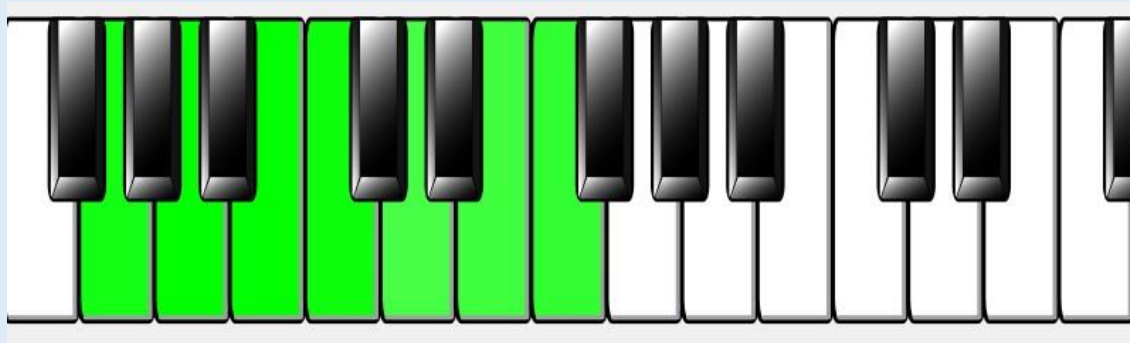
This tune starts out with a descending C major scale. The repeated notes in bar 9-12 are difficult to hear. They are anticipations. An anticipation is when a melody note is approached by the same note regardless of a change in harmony. That is the first C in bar 9 is approached by a C in the bar before. You can think of an anticipation as a one note, same note pickup.

Did you get the octave jump? The last place we heard an octave jump was in Alouette.

Rockabye Baby

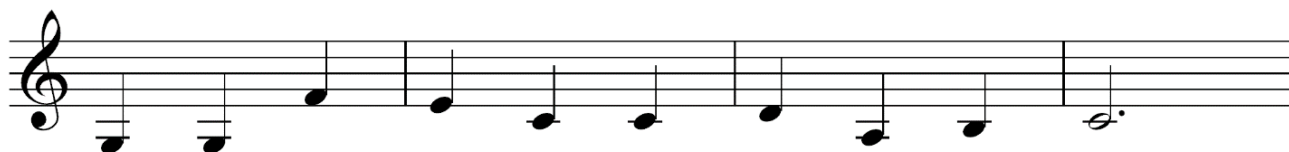
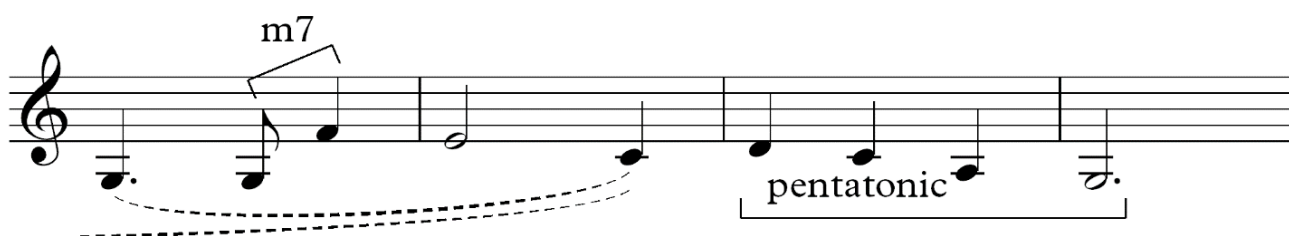
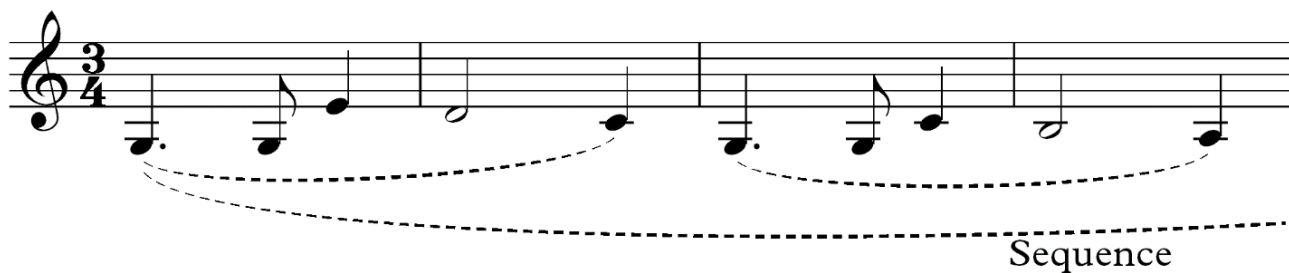


Uses:



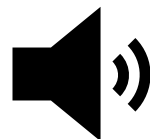
Starts with: **G**

Rock A Bye Baby



Alternate

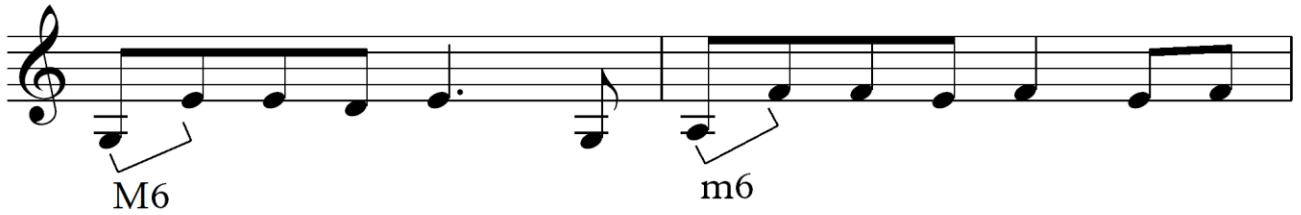
We Wish You a Merry Christmas



sequence

P8

John Jacob Jingleheimer Schmidt



Alternate

We haven't seen a lot of M6 and m6 intervals so this tune hopefully gives you an idea of how they sound and how they are used. They often sound a little bit jumpy and imply two different melodies going on at the same time. Here is an example of a song that uses many 6ths. Listen to how they sound:

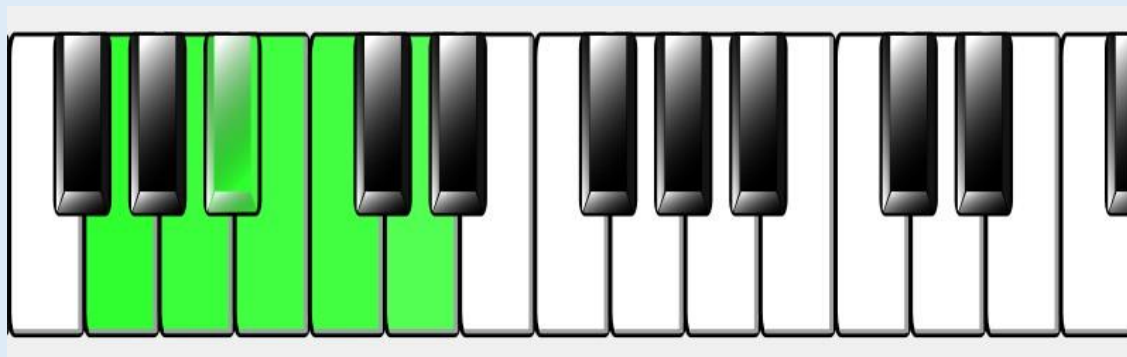


This tune is hard to figure out because it is in the key of Bb minor. This book does not address other keys aside from C major. If you happen to really like this song and want to learn it by ear try learning it in A minor (mostly white keys) which would mean starting with the descending m6 C EE CC.

Hokey Pokey



Uses:

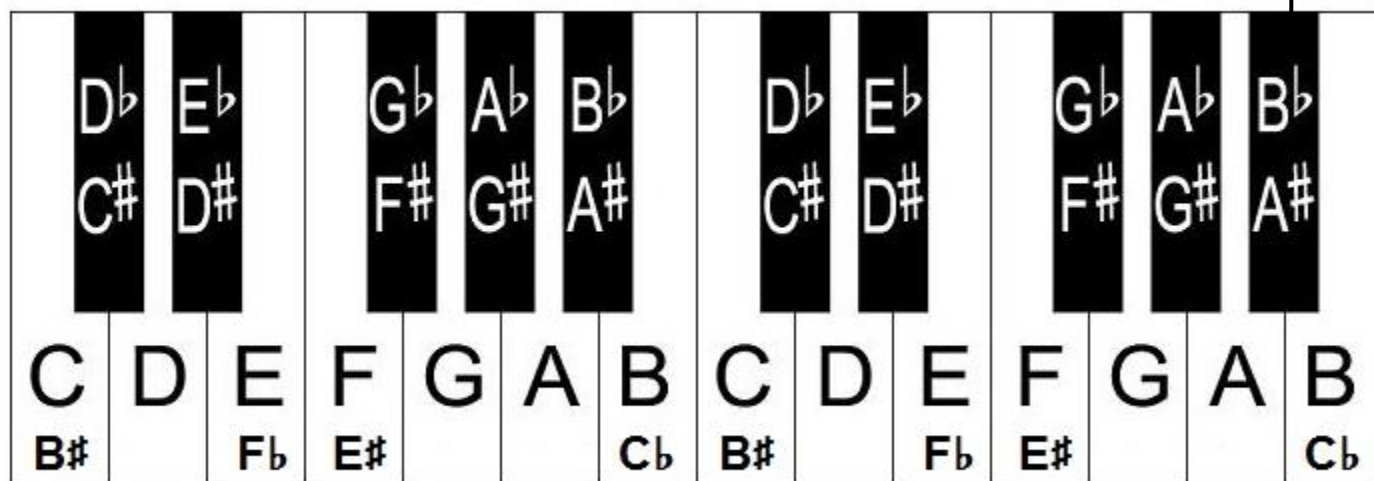


Starts with: **G**

Hokey Pokey



Sharps and Flats



Sharp #

indicates to play the next adjacent note directly to the right.

Flat b

indicates to play the next adjacent note directly to the left.

A sharp or flat symbol is valid for the entire bar of music and is only cancelled by a natural sign or a barline.

A black note! Because we are learning everything in C major there are seldomly black notes. In the case that we do find a black note we consider it non-diatonic (not pertaining to the key) and will even call it chromatic. The label CNT stands for chromatic neighbour tone. It is used since the A^\sharp is a neighbour (one letter away) that returns to B and the A^\sharp is outside of the C major scale (not a white key). Most black notes will be either chromatic neighbor tones CNT or chromatic passing tones CPT.

#

**SHARP**

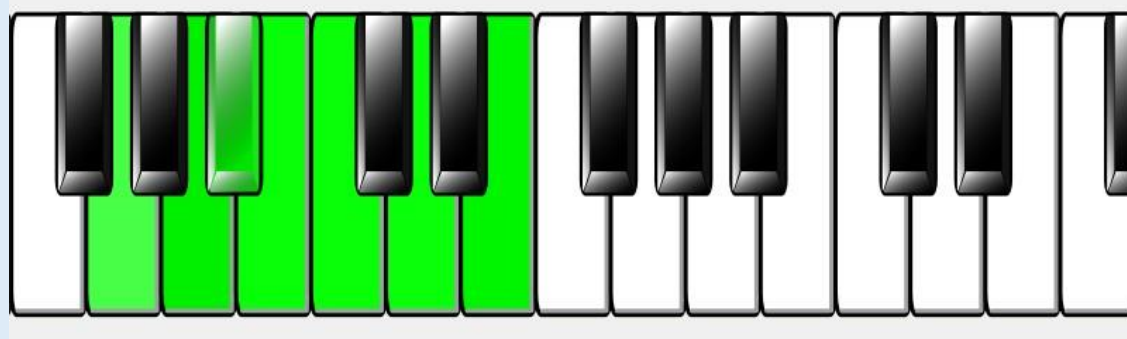
b

**FLAT**

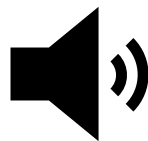
♮

**NATURAL****Down by the Bay**

Uses:

Starts with: **G**

Down by the Bay

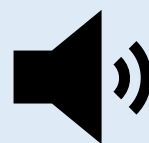


The image displays four staves of musical notation for a piece titled "CPT". The music is written in 4/4 time, indicated by the time signature at the top left of the first staff. The key signature is one flat (B-flat), shown by a flat symbol on the B line of the first staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a treble clef and a key signature of one flat. The third and fourth staves also have treble clefs. The piece concludes with a double bar line and a repeat sign at the end of the fourth staff.

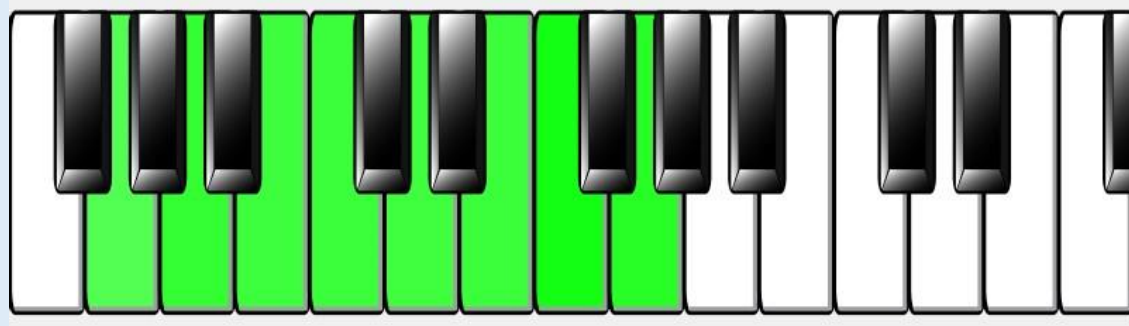
In this tune the Bb is considered a CPT. It is used in passing from B to A. It does not return to B like a chromatic neighbor tone does. This is also one reason why we write this note as Bb in the case of CPT and A# in the case of CNT. It also makes the score look nicer as it eliminates the need for a natural sign which cancels a sharp or flat.

Also notice how both of the previous tunes had G A G C as the first few notes. This may help in the next tune.

Happy Birthday



Uses:



Starts with: **G**

Happy Birthday



First staff of music (3/4 time):

- Chord C (C4, E4, G4) above the first measure.
- Chord G (G4, B4, D5) above the second measure.
- Interval 6-5 sus (F4 to E4) indicated below the first measure.
- Interval 9-8 sus (B4 to A4) indicated below the second measure.

Second staff of music (3/4 time):

- Chord C (C4, E4, G4) above the first measure.
- Chord C (C4, E4, G4) above the second measure.
- Interval P8 (C4 to C5) indicated below the second measure.
- Chord F (F4, A4, C5) above the third measure.
- Interval 4-3 sus (F4 to E4) indicated below the third measure.
- Interval climax (C5 to B4) indicated below the fourth measure.

Third staff of music (3/4 time):

- Chord C (C4, E4, G4) above the first measure.
- Chord G (G4, B4, D5) above the second measure.
- Chord C (C4, E4, G4) above the third measure.

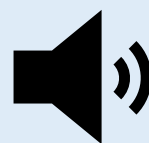
Although arguably the most well-known tune in the world, it is by no means the simplest. Perhaps out of tune singing at a birthday celebration is enough evidence of the fact.

I hope the hint I gave you earlier helped you to get started with this one. A lot of people find the start very difficult. The first A sounds like it doesn't fit and that is because it is part of a 6-5 suspension. There are many suspensions in this tune. Perhaps the most beautiful is the 4-3 suspension on the F chord. The leading tone over the F chord creates a fairly intense dissonance which is resolved when the B falls down to A (4-3). Try to associate a feeling to this resolution. A lot of people say that it sounds 'sappy' or 'cliché'. Whatever it be, creating your own association with specific musical events will help you to identify them more easily in the future.

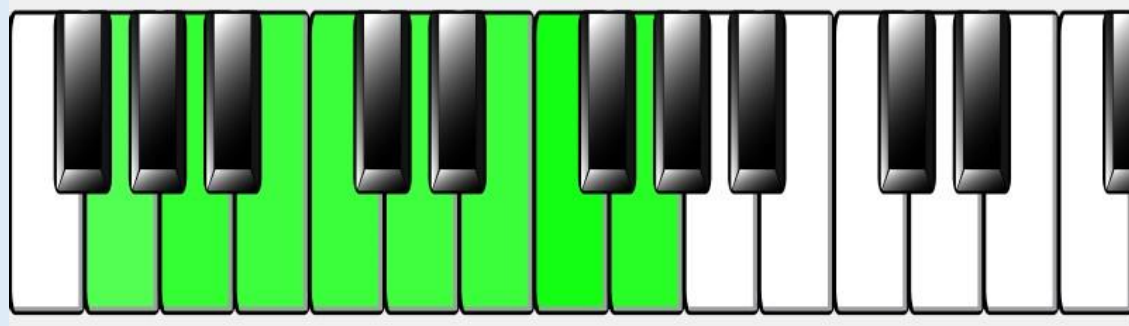
Also notice how although grand be the octave jump in bar 4-5, the F note serves as the true climax in this tune.

The next few tunes will be a tad bit longer and fairly unknown outside of North America. Feel free to pause, loop, repeat, play alongside the prompt recording as much as you need to.

O Come All Ye Faithful



Uses:



Starts with: **C**

O Come All Ye Faithful



The musical score is written in 4/4 time and consists of five staves. The melody is as follows:

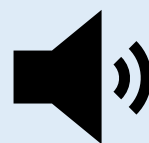
- Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Annotations: "P4" under the first two notes, "P5" under the last two notes.
- Staff 2: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Annotation: "cadence to dominant, G Major" above the final two notes.
- Staff 3: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Annotation: "4-3" with an arrow pointing from C5 to B4.
- Staff 4: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Annotation: "Sequence" above the staff.
- Staff 5: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Annotations: "climax" with a box around the first note, "variation" above the first two notes, and an arrow pointing from the first two notes to the last two notes.

In this tune we start to hear modulation. Modulation is when a piece of music changes from one tonal region to another. It is commonly referred to as key change. Because the whole notion of tonal region is very difficult to define I want you to try to understand modulation aurally. Play the tune one time but stop at bar 8. Play a G chord and the G melody note of bar 8. At this point the melody sounds finished and complete even though we have not finished on the tonic note or tonic chord of the key (C). This is because the melody has switched keys (modulated) in a way such that G now sounds like the tonic note and key. The details of this modulation and modulation in general are beyond the scope of this book.

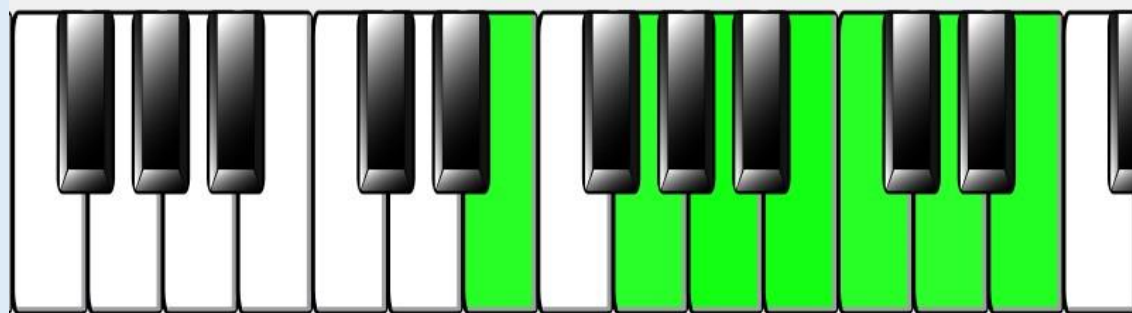
The last 4 bars of this tune are a little bit tricky. Working out the last 2 bars first and then working backwards to figure out the third last and fourth last bars is a good approach.

Circle all of the F's in the answer. What note always follows? E! Observing this behaviour of F resolving to E is also useful in learning this tune as well as many other tunes.

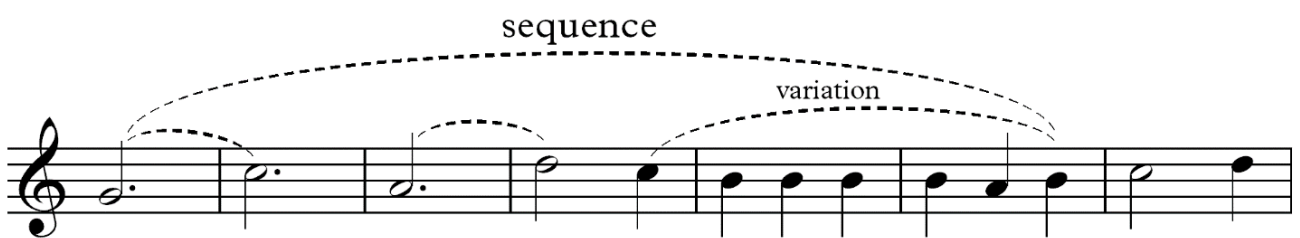
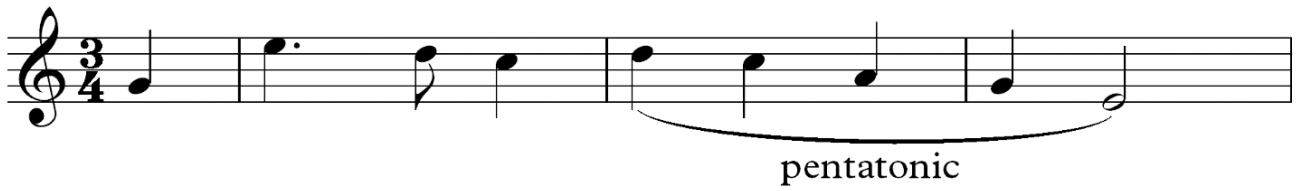
My Bonnie Lies Over the Ocean



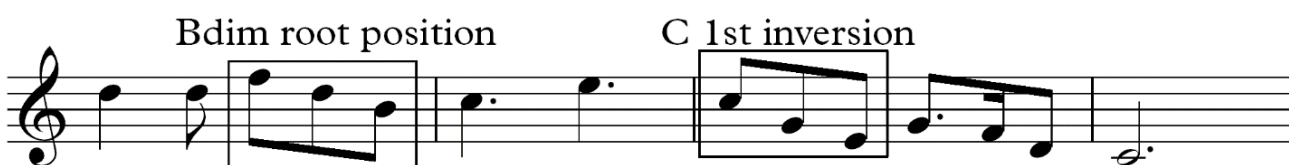
Uses:



Starts with: **a M6 interval**

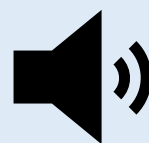


Silent Night

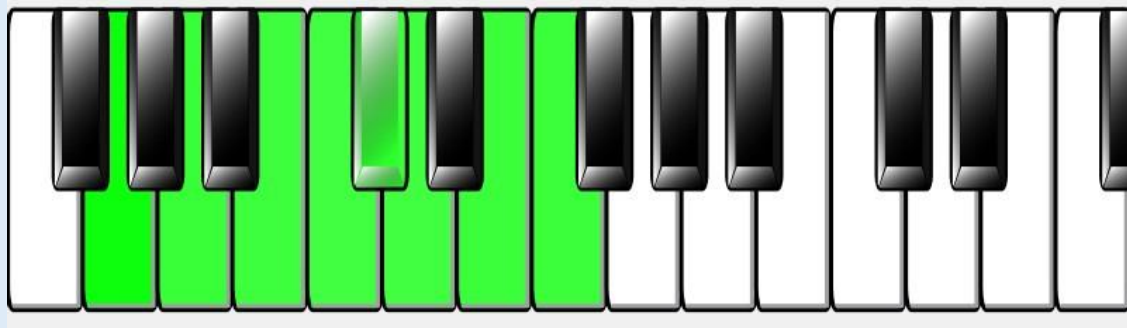


The end of this tune is the most challenging. Hearing both the root position B diminished and first inversion C major chord would be of great help. Also it is deceiving how low the melody goes at the very end. Having worked the melody out backwards, starting with the last note first, may have also helped with this part.

I've Been Working on the Railroad



Uses:



Starts with: **tonic note**



open ending

CNT

closed ending

variation

Sequence

C 2nd inversion

climax

3

3

3

Detailed description: The musical score is written in 4/4 time on a single treble clef staff. It begins with a series of eighth and sixteenth notes, followed by a half note. A bracket labeled 'open ending' spans the final two measures, which end with a sharp sign and a half note. Below this, a bracket labeled 'closed ending' spans the final two measures, which end with a half note. A bracket labeled 'variation' spans the final two measures, which end with a half note. A bracket labeled 'Sequence' spans the final two measures, which end with a half note. A bracket labeled 'C 2nd inversion' spans the final two measures, which end with a half note. A bracket labeled 'climax' spans the final two measures, which end with a half note. The score includes various musical notations such as eighth notes, sixteenth notes, and half notes, as well as rests and accidentals. The final measure of the score is a half note.

Head Shoulders Knees and Toes (There is a Tavern in the Town)



CNT

scale

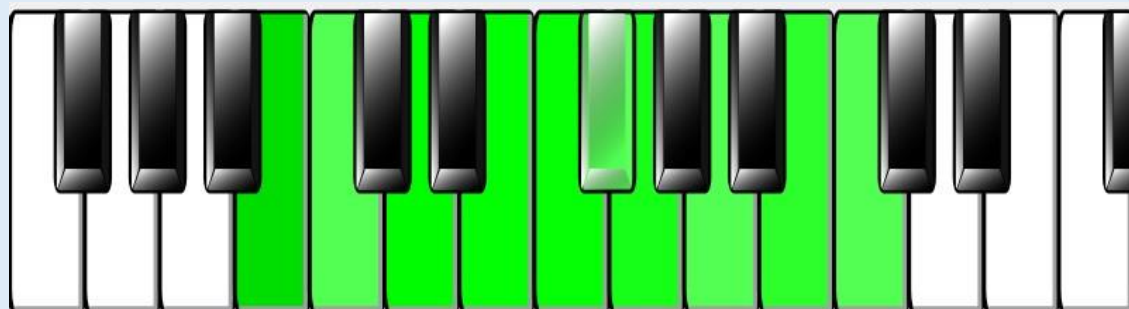
C root position

A short tune for a little break!

Deck the Halls

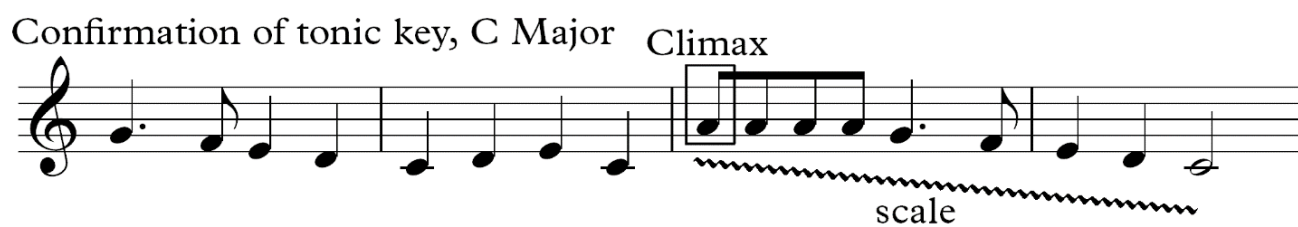
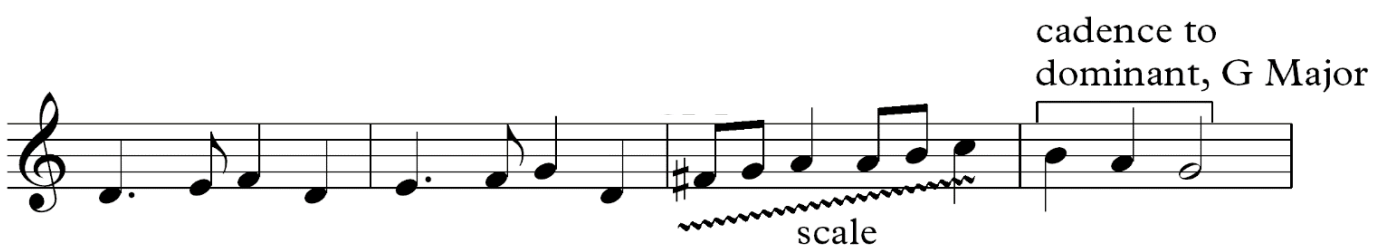


Uses:

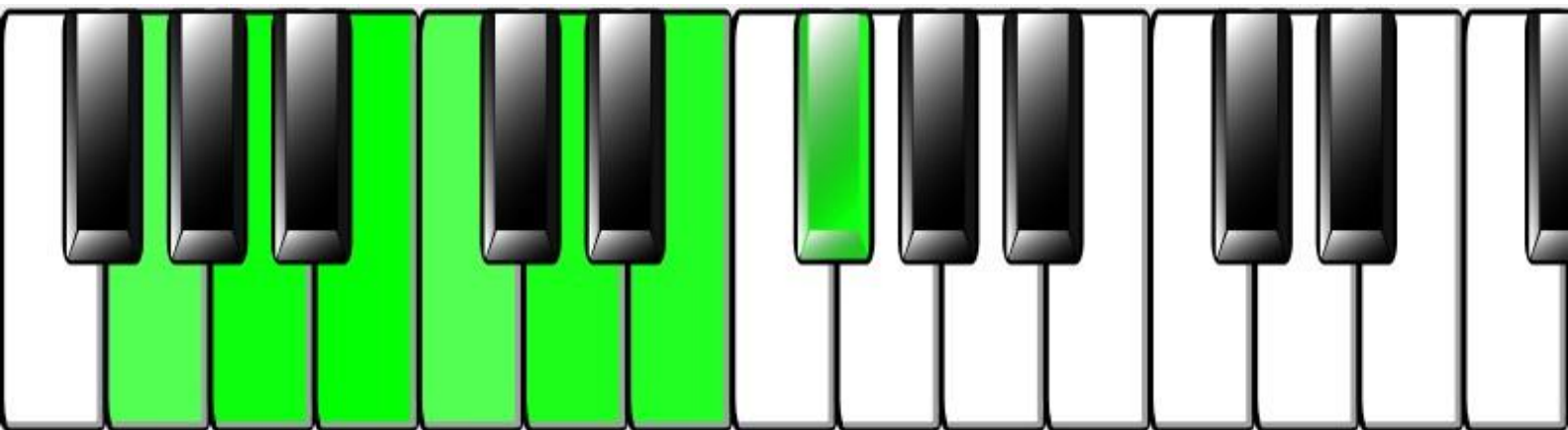


Starts with: **Some note in C major**

Deck the Halls



G major scale:



How did it go without the starting note? Make usre to listen to the recorded prompt at least once before trying to learn each tune.

In this tune, the F# in bar 11 assists the cadence to G major. It is neither a CPT or CNT and instead belongs to the G major scale. Before confirming G major as the tonal region, The F is made natural again in bar 13 (because of the barline between bars 12 and 13) and the tune thus returns quickly to C major. In this case it is a stretch to say that the tune has modulated.

Although this book focuses on learning all tunes in C major, learning tunes in different keys is very beneficial. Try to play some tunes you have already learnt in G major. Watch out to make your F note sharp!

BINGO

Brahms Lullaby

Skip to my Loo

Auld Lang Syne

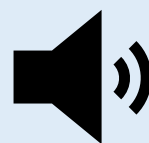
starting on G

starting on B

starting on B

starting on D

Feliz Navidad



Uses: Some notes

Starts with: **some note**

Feliz Navidad



pentatonic

anticipations

CNT

9-8 sus

ornament

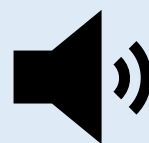
Last bar with
no ornamentation:



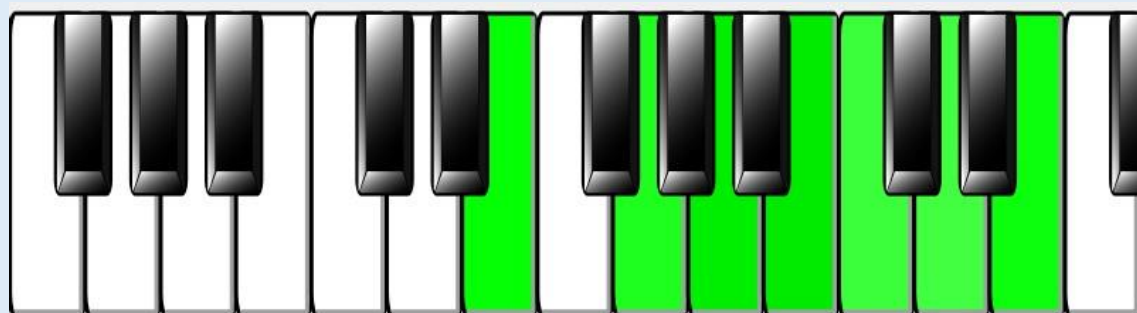
So this was your first time without a prompt! How did it go? Did you get the P4 at the very beginning? So many tunes have started that way. What about the F#? Was it easy to hear that sneaky CNT or did you need to listen to the recording a few times?

One difficult part with this tune is the repeated notes. If you know the lyrics (they are in Spanish and English) that would be helpful. Some of the repeated notes are not necessary to fit the lyrics in, like the extra anticipations in bar 8 or the ornament in the final bar. An ornament is a decoration or embellishment of a simpler melody. In general, the further away from simple folk tunes and children's songs you go the more ornamentation and phrasing (rhythmic variety) you will encounter.

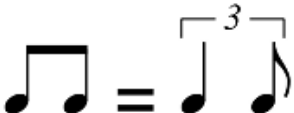
The Ants Go Marching




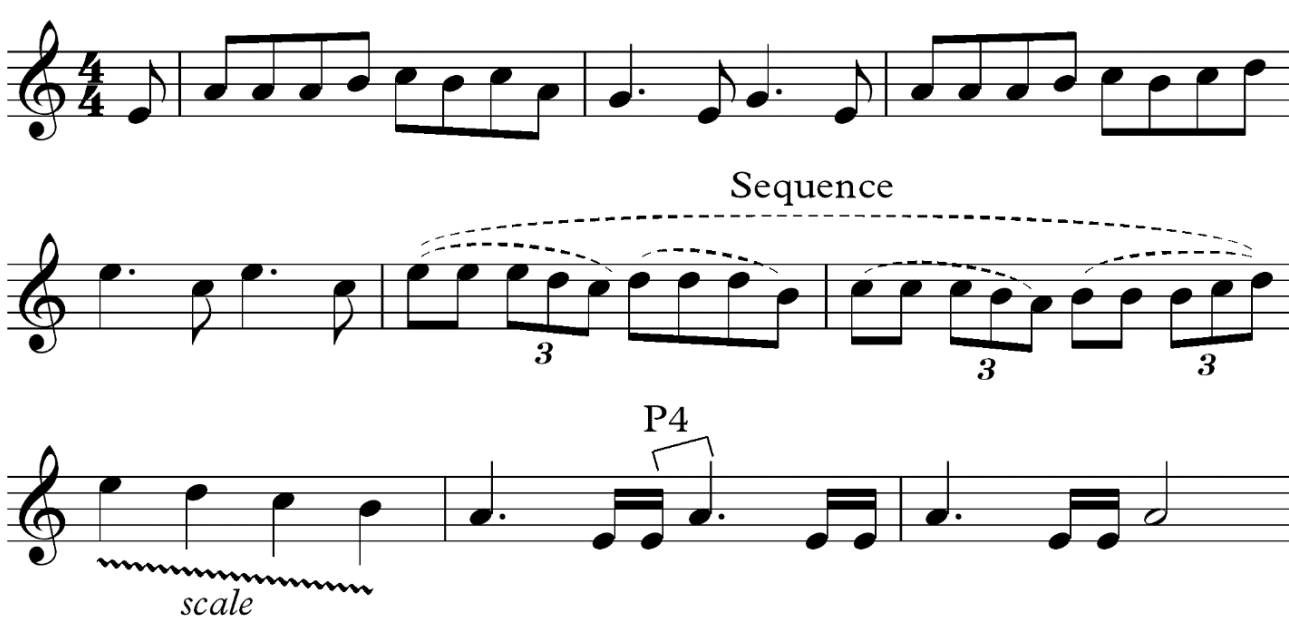
Uses:



Starts with: **E A**

Swung 

The Ants Go Marching

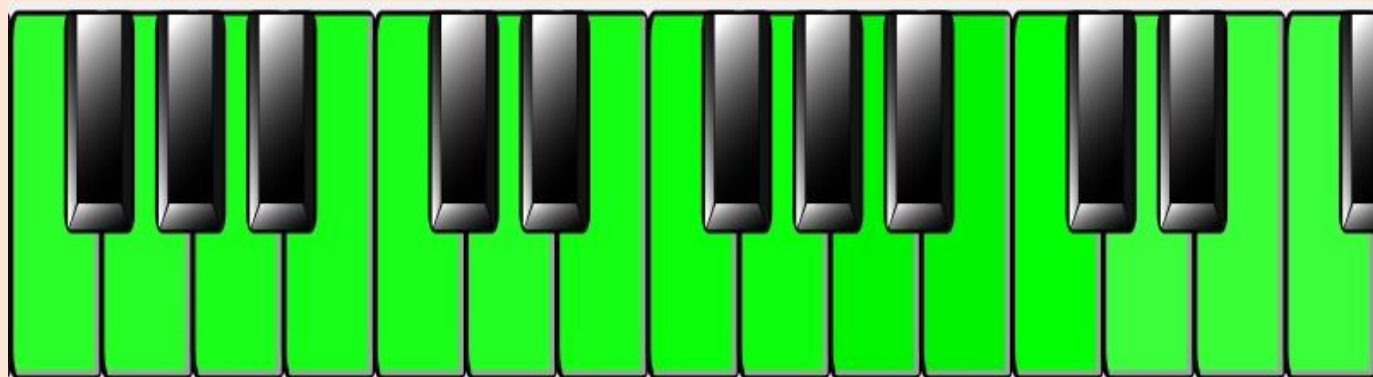
 

Sequence

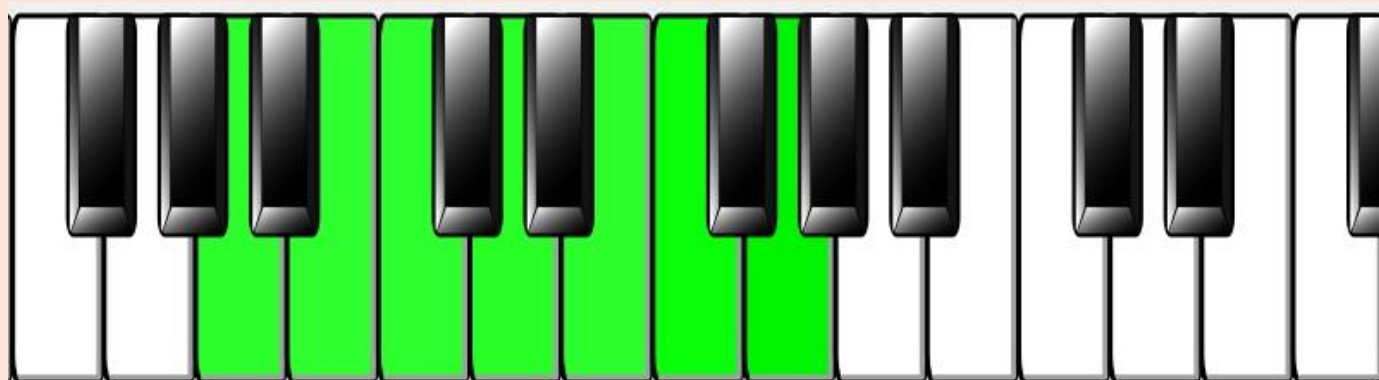
P4

scale

Notes in the key of A minor (all white notes)



A minor scale



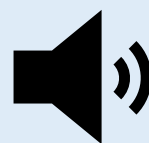
This tune should sound significantly different than the others. Take note of this difference. This tune is in a minor key. This tune is in the key of A minor. Discussing all the factors that determine whether a tune is in A minor or C major is beyond the scope of this book. The tune starting and ending on A (aside from the pickup note) is enough justification for now on to why the tune is in A minor. The descending scale and repeated P4 at the end also serve to strongly establish A as a tonic note.

Many people associate minor keys with sadness and major keys with happiness. Although this feels like an oversimplification for me, if it helps you to identify whether a tune is in a major or minor key, use this association.

This piece is also in a swing rhythm so all of the pairs of eighth notes are played with a weighting or bounce to them.



Tetris Main Theme (Korobeiniki)



Uses: A minor scale
 (with A at top as well as bottom)

Starts with: E

Tetris Main Theme (korobeiniki)

Am root position

Dm root position

climax

m3

Major vs minor

Intervals from the major scale (C Major)

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th

Intervals from the minor scale (A minor)

Major 2nd Minor 3rd Perfect 4th Perfect 5th Minor 6th Minor 7th

Common chords from the major scale (C Major)

13 C F G

I IV V

Common chords from the minor scale (A minor)

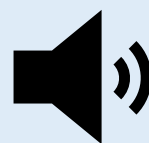
14 Am Dm Em E

i iv v V

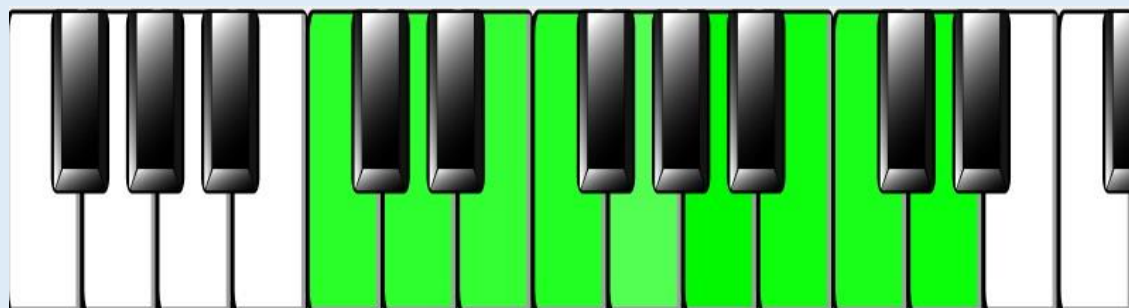
Common substitute for Em (v)

Here is one more tune in A minor. Notice the use of minor chords and minor intervals. In fact, one reason why we call certain chords and intervals minor is because they pertain to the minor scale. Again, identifying broken chords is helpful to learning these tunes.

Scarborough Fair



Uses:

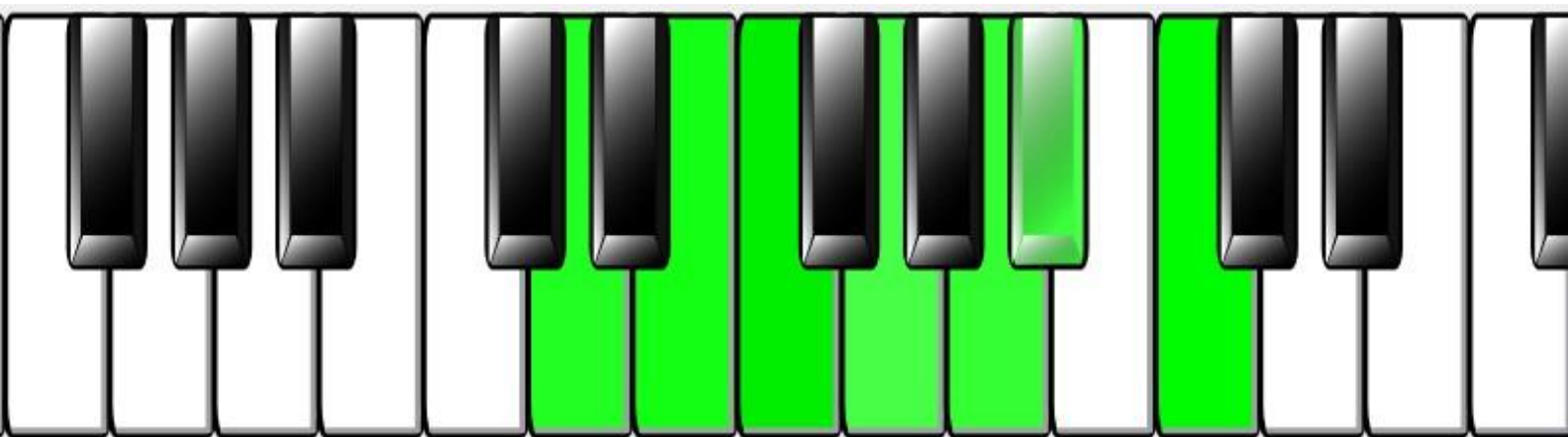


Starts with: **D**

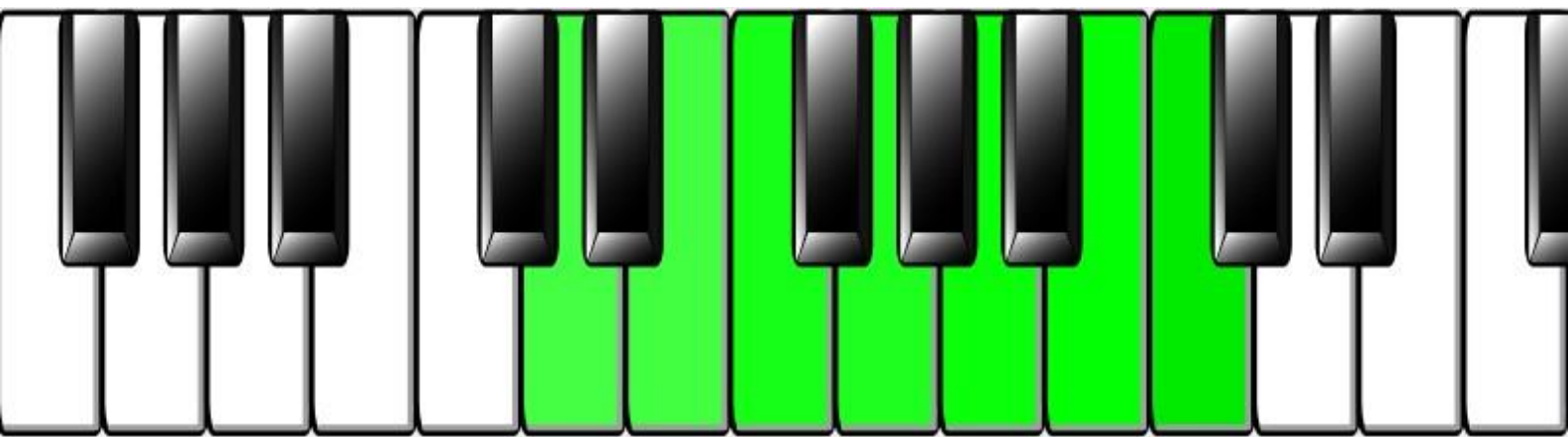
Scarborough Fair



D minor scale:



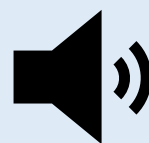
D Dorian scale:



How about this tune? Does it sound major or minor? This tune is technically neither major nor minor although most people would consider it more minor than major.

This tune is in D Dorian. The D Dorian scale is the white notes but centered on D. This tune starts and ends on D and uses only white notes. Notice how bar 7 presents the 'Dorian flavor'. This is because there are no B's until bar 7 the tune could have just as easily been in D minor. Play the tune again and listen to that part. How does it sound to you? To me it sounds medieval and regal. The Dorian mode is used less often than the major and the minor modes. Until the major and minor modes became the most popular and almost the default modes, they also had cool names; ionian and aeolian respectively!

Take Me Out to the Ball Game



Uses:

On your own again!

Starts with: **C**

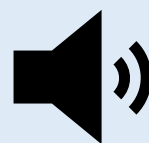
Take Me Out to The Ball Game



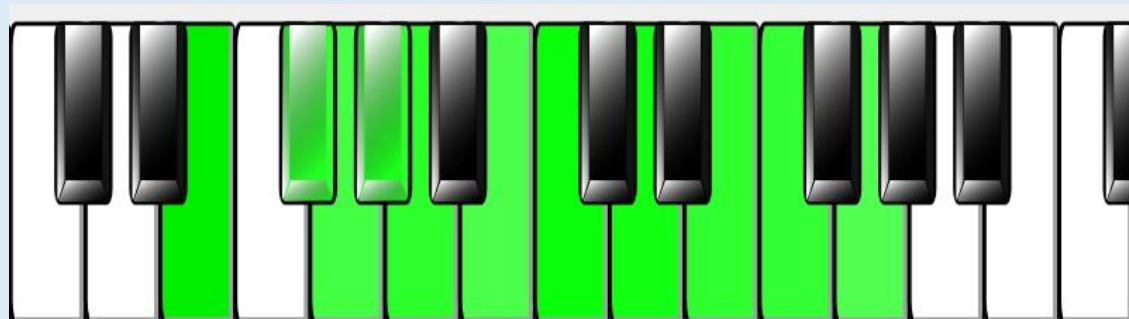
The musical score is written in 3/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A bracket labeled "P8" spans the first two notes. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. A bracket labeled "Dm root position" spans the last two notes. The third staff continues with quarter notes A5, B5, and C6, followed by a half note D6. A wavy line indicates a trill on the final note. The fourth staff begins with a half note E5, followed by quarter notes F#5, G5, and A5. A bracket labeled "climax" spans the last two notes. A wavy line labeled "scale" is under the first note. The fifth staff continues with quarter notes B5, C6, and D6, followed by a half note E6. A bracket labeled "CNT" is under the first note. The final staff continues with quarter notes F#6, G6, and A6, followed by a half note B6. A bracket labeled "CNT" is under the first note. A wavy line is under the final note.

This tune has a few challenges: The octave jump at the beginning, the G# and F# CNTs as well as just the skips and steps of the melody.

Greensleeves



Uses:



Starts with: **A C**



The image shows a musical staff with a treble clef. The notes of the E major scale are written: E (half note), F# (quarter note), G# (quarter note), A (quarter note), B (quarter note), C# (quarter note), and D# (quarter note). A bracket above the first five notes (E to B) is labeled "open ending". A box around the last three notes (C#, D#, and E) is labeled "E root position".

The first staff of music is written on a five-line treble clef. It contains the following notes: a half note on G4, a half note on A4, a dotted half note on B4, a quarter note on A4, a half note on G4, a half note on F#4, a dotted half note on E4, and a quarter note on D4.

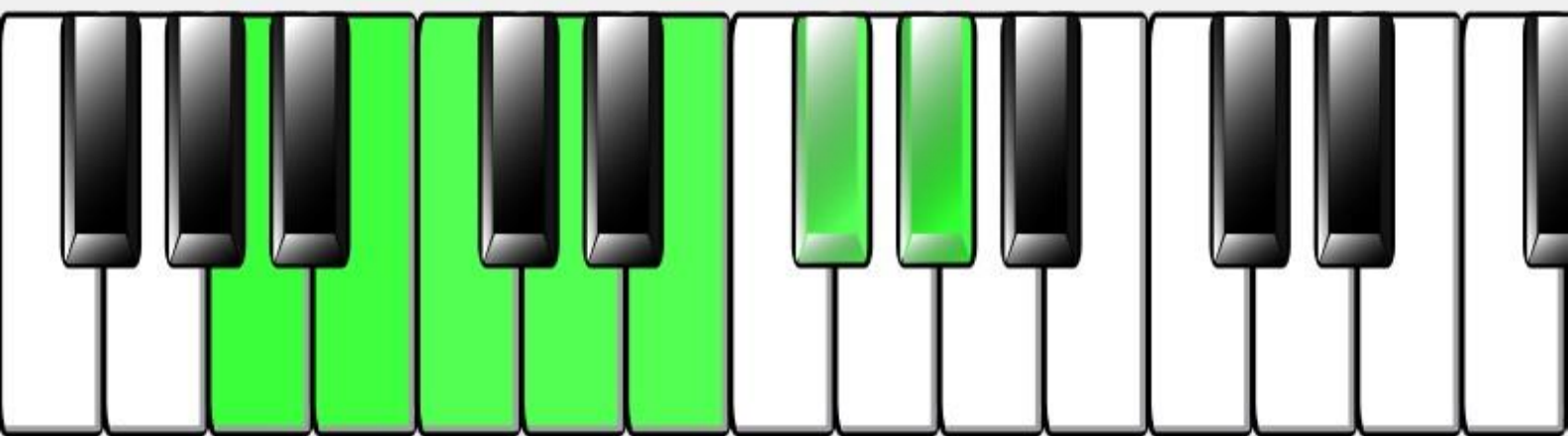
The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of notes: a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a half note E5, a quarter note F#5, and a quarter note G5. The notes are grouped into measures by vertical bar lines.

The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of notes: a quarter note G4, a quarter note A4, a dotted quarter note B4, an eighth note C5 (marked with a sharp sign), a quarter note D5, a half note E5, a quarter note F5, a dotted quarter note G5, an eighth note A5, and a quarter note B5.

The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5 (marked with a sharp), a quarter note on D5 (marked with a sharp), a quarter note on E5, and a dotted half note on F5. The staff is divided into measures by vertical bar lines.



Alternate





**Congratulations
on learning 60
tunes by ear!**

Now that you have some experience learning tunes by ear, I highly encourage you to go on and learn your favourite tunes. That can be any tune – any genre. The most difficult part may be the tune you choose could be in any key. So keep that in mind and don't be surprised to see many black notes at times.

You may also try to play some chords by ear. Play them in your left hand along to the tunes you have already learnt in this book. Some tunes will require many different chords so to get you started, try these tunes that can be played with only the I (C) and V (G) chords:

[Tunes that use only the I and V chords](#)

If you enjoyed the book and would like to improve your playing by ear even more, check out my Transcription Course:

<https://brianvollmusic.com/transcription-course/>

There you will learn to pick out more than just the main melody of a piece of music and will start to be able to hone in on hearing rhythms, basslines, chord progressions and more.

Keep listening! Keep learning!